

CPAMO TOOLKIT – BIBLIOGRAPHY

Introduction - Di Luo

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INTRODUCTION

As a part of the Cultural Pluralism in the Arts Movement Ontario (CPAMO)'s toolkit in addressing areas of which the arts communities seek to implement change to accommodate today's diverse demographic, around one hundred publications in cultural pluralism were put together into a comprehensive annotated bibliography. This paper explains the categorization of this database, so that it provides direct assistance to not only members of the Ontario Presenting Network (CC, originally Community Cultural Impresarios), but also presenters, artists and arts organizations across the country in different areas of organizational planning. The purpose of this categorization is to help these individuals and groups learn from established studies in cultural policy and cultural theory, as well as their implication, and adaption by other organizations.

The five areas of organizational planning (Organizational Commitment, Community Engagement, Programming and Curatorial Decision-making, Audience Development, Employment and Professional Development) are discussed in this essay in the order of priorities, based on CPAMO's research and experience in the field (CPAMO Toolkit, 2011). Key findings in each one of these areas will be discussed with reference to particular publications. Given the interconnectedness amongst these categories, readers may find that none of the categorizations is conclusive. For example, a case study on a collaborative program may be understood as an effort to engage communities, or a tool to generate greater attendance. Sources are put into places where their main focus take place. Works that are categorized under multiple

headings will be given more attention as they exemplify the most exhaustive studies in cultural pluralism and yield greater learning for the readers. Furthermore, the Background section in the end contains statistical studies, as well as studies that are either too broad or too specific in scope. These sources may not be directly applicable to Canadian organizations on the operational level; however, they serve as general research support.

Organizational Commitment

Organizational Commitment is arguably the most important aspect of cultural pluralist planning, as it initiates and sees through the changes that an organization wishes to make. It generally entails an evaluation of an organization, identification of both internal and external challenges and opportunities, appraisal of policies and structures, and a strategic plan that involves the whole organization. That being said, research shows that Organizational Commitment proposes different challenges to different organizations. The following section briefly analyzes the different implications that are evident in various studies.

Start-up organizations are advised to carry out a well thought-out analysis of its strengths, weaknesses, opportunities, and threats (SWOT), reflecting the internal and external environment in which it comes to existence (Kapetopoulos, 2009). This would allow organizations to identify all of its stakeholders, potential partners and audiences, systematically analyze its policies in promoting cultural diversity (and other areas of diversity such as disability), and develop means of monitoring and evaluating its future practices (Arts Council England, 2005). Start-up organizations have the privilege to adapt a recognized model suggested by research authorities such as the United Nations Educational, Scientific, and Cultural Organization (UNESCO)'s *Cultural Diversity Programming Lens*, which offers a handy framework for the develop-

ment and implementation of diversity practices in an organization. Another example of such step-by-step guideline is Arts Council England's 2005 seasonal timetable that provides assistance in the prompt execution of an equity action plan at its different stage. Khan's publication *The Shared Space* is one that explores new organizations' engagement with cultural pluralism with specific case studies. Success factors are concluded and identified as follows: unified cultural vision, receptive institutional culture, a harmonious fit between institutional and community values, co-operative governance, artistic excellence, youth programming, and creativity (2002, 13-15).

Most cultural organizations discussed in the database are established organizations who seek to reform in order to accommodate the changing society. They also face the same task of a SWOT analysis that evaluates its current environment. Different from start-ups, these established organizations need to critically inspect their practices and identify areas of improvement. Organizational reformation may be especially difficult, due to barriers of cost, human resources, and most significantly, institutional resistance. Morton Smyth identifies in his article *Not for the Likes of You: How to Reach a Broader Audience* that resistance is inevitable in the process of reformation, and an organization's commitment to change determines whether or not it can successfully implement an equity plan: "there *will* be resistance, there will be critics and your task is to keep faith — and keep going...and seek out support from a range of people and places" (11). Charles C. Smith's 2009 publication *Plowing the Road* is an example of the kind of help available to organizations who wish to refine themselves and keep up to their commitment to certain diverse communities. This report analyzes the Community Cultural Impresarios (CCI)'s history and recent development, identifies the challenges and opportunities for its growth, and makes recommendations that help CCI progress further with its pluralism plan.

Practices of authoritative research institutions, government agencies, and arts councils are often sources that organizations can look to. Although these organizations do not share the daily

practices that many cultural organizations have in audience engagement, they too are organizations who seek to commit to pluralism in order to better represent its diverse stakeholders. This database contains many publications by various national arts councils, and research bodies across the world, which demonstrates an international commitment to cultural pluralism. Annette Blonkski's essay *Persistence Encounters* gives an insight into the Australia Council for the Arts and reveals its battle against institutional resistance.

Community Engagement

Community Engagement is important to an organization for it offers the organization greater connection with its environment. It is through engaging with different communities and obtaining their opinion on the organization's practices that an organization discovers its areas of development. Research has shown two directions of Community Engagement, one being for arts organizations to proactively participate in diverse communities, the other one is the more traditional approach that seeks to involve communities in the practices of these organizations.

It is originally suggested that one can measure an immigrant group's engagement with the mainstream culture by accessing its overall interest in the news and current affairs of that culture (Scott, Selbee, & Reed, 2006, 39). Similarly, one can also evaluate an organization's engagement with diverse communities by accessing its interests in the community life of diverse groups. There have been many publications promoting intercultural dialogues, notably the UNESCO publications that encourage countries to protect and promote their cultural industries through exchange (1996, 2001, 2005, 2010). Interculturalism is also applicable to the urban setting, as the Directorate-General for Education and Culture argues with its 29 case studies: community engagement and collaborations between cultural institutions significantly re-defined the urban landscape of six metropolitan areas of the European Union (2006, 6). A one-day forum in 2008 between the Australia Council for the Arts and British Council furthers this debate by concluding that the development of creative

cities depends on localized, community-based projects, and that the empowerment of community leadership is crucial in these projects.

On a practical level, there are many publications on how to engage two minority groups in particular, e.g., in Australia Aboriginals peoples and individuals of Non-English Speaking Backgrounds (NESB). When looking at these studies, it is important to take into consideration that within these demographic groups, there are different generations of Aboriginal people in different urban settings (as suggested in Forte, 2010) and many different NESB groups with distinctive cultural heritage (Bertone, 2000). Statistical documents in the Background section of this study may help increase an organization's knowledge of particular demographics. Trepanier's *Aboriginal Arts Research Initiative* demonstrates how statistical and empirical research may contribute to greater understanding of Aboriginal communities; and how this understanding enhances Canada Council for the Arts' engagement with the Aboriginal communities (2008, 18-19).

Alternative to taking the initiative of participating in community life, the more traditional approach to Community Engagement is through marketing an organization's cultural products. Successful cases can be found in many of the research studies, such as the Australia Council's 2006 *Multicultural Arts Marketing Ambassadors Strategy (MAMAS)*, an initiative that seeks to link linguistically diverse audiences to equally diverse programs (Diversity newsletter, 2006). A study commissioned by the London Museum Agency surveys 174 museums across England and highlights, in an appendix, the most commonly practiced and accepted activities of Community Engagement (Helen Denniston Associates, 2003). Organizations may wish to refer to these case studies while developing their own Community Engagement strategy.

Research suggests that Community Engagement can be of many different levels. The most primary relationship being mutual respect and understanding; shared interests, partnership, and volunteerism are the higher level; with patronage

being the most committed engagement (Scott, Selbee, & Reed, 2006). It is, therefore, important for individual organizations to identify their needs and capacities, and determine the level of community suitable for its own development.

Programming and Curatorial Decision-Making

Programming and Curatorial Decision-making is often inseparable from Community Engagement and Audience Development. It is through engaging diverse communities, empowering community leaders, and exchanging knowledge that an organization develops inclusive programming and executes informed curatorial decisions. A well-developed program then attracts greater and more diverse audiences to the organization.

As demonstrated in the above section, there have been many scholarly publications encouraging organizations to collaborate with communities, engaging them both as audience and participant. Other than the European Directorate-General cases discussed before, physical inclusiveness in programming is apparent in many other case studies. The City of Birmingham Symphony Orchestra, for instance, is known for its collaborations with performers with diverse backgrounds over the years. Its collaboration with Bollywood composer AR Rahman in 2003 was arguably the most acclaimed and well-attended program, engaging cultural minorities, and enthusiasts from the film discipline (*Respond*, 2005, 76).

Tisseier and Nathoo's *Black and Minority Ethnic Engagement with London's Museums* analyzes, through surveys and in-depth focus group studies, the lack of consideration in programming that fail London's museums in appealing to the city's diverse population. These barriers will be discussed in greater details in the Audience Development section of this essay, but it is important to recognize here that both physical and intellectual inclusiveness are important in the development of diverse programming.

Tony Graves's essay in *Navigating Difference*, for example, argues that it is common for

programmers in the performing arts to stick to their comfort zone by adopting “shorthand approach to the needs and interests of different communities, for example, a diet of bhangra for Asian audiences and hip-hop inspired work for Black British youths” (in Maitland, 2005, 116). These assumptions are based on stereotypes which often do not represent the people that organizations wish to engage. This problem with a misleading approach to programming is often the issue with contemporary indigenous representations. As Kingfisher suggests, the colonial perspective which sees Aboriginal culture as “tribal” art with “ethnic roots”, and as something that only exists in the past, is still dominant in the Western society (2006, 2). To further this debate, Deborah Root’s book *Cannibal Culture* explores cases where mainstream culture assimilates various minority cultures, synthesized by Docker’s call for a decolonization against cultural genocide, ethnic cleansing, or political domination.

The use of arts education in both cultural organizations and public schools is a unique aspect of programming, where arts education raises people’s awareness of cultural pluralism and enables the younger generation to think critically about the issues of representation.

Arts Councils around the world have published guidance that seeks to help organizations with diversifying their programs: Arts Council England’s *Response: A Practical Resource for Developing a Race Equity Action Plan* urges organizations to incorporate the element of education in their programming to promote knowledge exchange; its other study, the Family Friendly Toolkit offers step-by-step guideline for organizations who wish to further develop its family friendly programs; UNESCO’s *Cultural Diversity Programming Lens* suggests that the implementation of this lens would practically assist different levels of the government as well as individual organizations in its diversity planning; and the English National Youth Arts Network specializes in youth programming.

Audience Development

Audience Development in the field of cultural pluralism means “engaging with and meeting the needs of underrepresented audiences” (Smyth, 2004, 2). Smyth suggests that the first step of Audience Development is for arts managers to have a “clear vision...believe passionately in broadening the audience” (ibid, 14). This vision then needs to be communicated, and arts managers ought to seek knowledge and understanding of the target audiences. Smyth explains the meaning of the title of his study by arguing the importance for organizations to understand people who do and people who do not find certain programs appealing, and being able to say “this is for the likes of you” for it creates meaningful benefits, or “this is not for the likes of you” (31-39).

Many statistical and case studies in the research database are based on the notion that building mutual understanding is one of the initial steps of Audience Development. For example, Australia Council’s *Guidelines for Cultural Diversity Visitor Studies* shows that a well-researched demographic analysis can help organizations determine the most underrepresented population, its geographic location, attitude towards its home culture and the mainstream culture, language proficiency and participation rate (1996, 20). These statistical findings will significantly increase the effectiveness of particular marketing campaigns, as organizations learn to “speak to people on their own terms” (Smyth, 2004, 41-45).

After appealing to the target audiences, it is then important to physically engage them. This requires the critical analysis of an organization’s accessibility, as it is the key factor “differentiating visitors and non-visitors” (Robertson & Migliorino, 1996, 35). Nine main barriers to participation are identified as: cost, distance, language issues, lack of interest, lack of awareness and detailed knowledge of the cultural institutions and its operation, lack of parking, lack of awareness of the use of facilities and food, and dislike of the city (ibid). Interestingly, the Australia Council points out that although many of the barriers are actual challenges, some of them, such as cost and distance,

are perceived as a result of poor communication. It also analyzes barriers of access revealed from case studies of the reverse situation: mainstream audience development for NESB productions (69-74). The recommendations on how to overcome these barriers, so that ethnic specific programs can reach larger mainstream audience, are important messages to NESB artists and organizations.

While Robertson and Migliorino focus their study on the physical barriers of access, Smyth's study explores the many other dimensions of access barriers, namely representational barriers and intellectual barriers. In his study, Smyth not only defines the categories of barriers and how they are formed, but also provides concrete recommendations on how to overcome these challenges. The notion of intellectual and representational barriers may be linked back to the intellectual inclusiveness in programming as discussed in the previous section of this essay. The author argues that it is through the offering of inclusive, culturally sensitive, and sensitive programming with the audiences' interest in mind, organizations can meet the needs of minority audiences (46 & 113).

In order to support his recommendations, Smyth also includes in his comprehensive study on Audience Development many resources that are designed to help organizations combat discrimination and barriers of access. Organizations' legal responsibility is the first and foremost commitment to accessibility, and this is discussed in details in *Not for the Likes of You* (8-14). The study also outlines the policies against discrimination developed by different level of the government, funding agencies; as well as other NGO resources that offer a wide range of recommendations on developing, implementing, and evaluating diversity action plans.

Employment and Professional Development

Although largely focused on audience development as discussed in the previous chapter, Morton Smyth's comprehensive study *Not for the Likes of You* offers perceptive insights on organizational behavior, arguing that the most important

finding of his report is that "successful organizations model internally what they wish to express externally" (2004, 13). His definition of an inclusive organization model is one with positive leadership behavior and multi-disciplinary (not just multicultural) teams with different types of people.

Diverse Employment and Professional Development practices at a workplace means that its organizational culture reflects its diverse upbringing and background (Khan, 2002, 4). The arts industry has been criticized as one of the sectors that are most reluctant to change — to diversify its workplace population. The result of a homogenized workforce completely unrepresentative of current demographic shifts in society is said to be disastrous to the survival of arts organizations (Lufkin, 2009).

There have been many publications that seek to promote diverse employment opportunities and arts councils around the world urge their funding applicants to take the advantage of resources available to support inclusive professional education, training and development programs. Arts Council England's published report *Eclipse* on combating institutional racism, for instance, offers theatres in particular concrete statistical analysis on the problematic employment rate; case studies on how institutional racism has brought legal, social, and financial losses to theatres; lists of resources available from funding agencies to assist theatres develop anti-racism casting policies; as well as sample documents of equal opportunity policies and positive action plans (Brown, 2001).

After the brief discussion on employment in general, it is important to recognize the unique professional development issues that artists face, both as a part of an institution and as individuals. The most debated issue when it comes to minority artists' involvement in mainstream institutions is their representation. As mentioned in the programming section of this essay, mainstream assimilation and stereotypical representation are commonly seen. Bertone's research on the problematic employment trend of NESB artists in the performing arts (*The Taxidriver, the Cook, and the Greengrocer*) is a direct protest against

these issues. Field and Harrow's study focuses on analyzing the employment opportunities available for refugee artists; whereas Trepanier's multiple publications take on the discussion around Aboriginal professional development in Canada. Approaching the implication of pluralist employment from a different angle, the European Cultural Foundation published a study on the benefits of ethnic diversity in the cultural industry. It argues that "migrant cultural entrepreneurs" fuel mainstream culture with aesthetic innovations, diversifies cultural production, and stimulates the economy at large (Brandellero, 2009, 31).

Canada Council for the Arts *Profiling Hip Hop Artistry in Canada* is a study that not only promotes the involvement of this art in different kinds of organizations (theatres, museums, galleries, dance companies, concert halls...etc.), but also programs and services those Hip Hop artists as individuals are encouraged to utilize. A similar tool that individuals may utilize to enhance their artistic career is Australia Council's funding checklist for NESB artists (Epstein and Faine in Gunew, 1994, 180). Arts Council England's *Reinventing Britain* is composed with interviews of artists from diverse cultural backgrounds and artistic disciplines, on their engagement with the multicultural development in the country's art scene. With artists' positive experience in career development, this report celebrates what the UK had achieved throughout the second half of the twentieth century; and gives this section a positive conclusion that pluralist policies and practices will lead to a flourished future for the arts.

Background and Conclusion

The Background category contains publications that do not necessarily provide guidance for arts organizations to develop and implement diverse practices. These are studies that are either too general or too specific without obvious application. These sources are, however, valuable background readings that cultivate pluralist awareness. For example, cases of individual identity struggle for artists with multiple cultural backgrounds can be found in the bibliography (Alake,

2005). The personal touch of such individual case studies makes cultural studies more relatable. Although the experience of one particular artist with multiple identities does not represent the overall multicultural community life, nor does it quantify the employment opportunities for minority artists, it nonetheless offers an actual manifestation to the debate.

What is most common in this section are studies that originate from international research bodies such as the United Nations Educational, Scientific, and Cultural Organization (UNESCO), International Federation of Arts Councils and Culture Agencies (IFACCA) the European Cultural Foundation, the European Audiovisual Observatory, Institute of International Relations, the European Institute for Comparative Cultural Research, and similar organizations. These are usually analysis of global demographic change, in hoping to raise global awareness and understanding of diversity issues. The promotion of international, intercultural dialogues between member nations of these organizations is another common theme.

Many regional studies address issues and propose solutions that are distinct to its unique geographic and demographic environment. It became clear that the most relevant regional studies to Canadian cultural organizations are those coming from Australia. Similar to Canada, it is a young country with strong Anglo influence that is criticized for significantly underrepresenting its large indigenous and immigrant population. Studies from the United Kingdom do not share the same concern for Aboriginal population, but the country's long history in multiculturalism allows it to produce especially sophisticated scholarships in this field.

One of the shortcomings of this database came to light only toward the end of this research, which is the lack of United States publications. Given Canada's cultural similarity and geographic closeness to the United States, as well as its distinct resistance against US assimilation, US cultural studies would have provided Canadian organizations unique insights. Another drawback of this study is the lack of materials specifically dedi-

cated to Francophone Canadian cultural research. There are studies by the Canada Council that are published in both French and English, but the main subjects of these studies remain relevant to English Canada.

ORGANIZATIONAL COMMITMENT

ACHILLES, VANESSA, MAJELLA RIO, MARIA, & CAPELLO, ALEXANDRA. (2008) *THE CULTURAL DIVERSITY PROGRAMMING LENS TOOLKIT*. PARIS: UNESCO.

Retrieved from http://www.unescobkk.org/fileadmin/user_upload/culture/Cultural_lens/CDPL_Toolkit_January_2008.pdf

Developed by UNESCO, the document describes their Cultural Diversity Programming framework which is used to analyze and evaluate whether policies, programs, and practices promote cultural diversity and lays out the framework for implementing such a lens in national cultural policies and programming, its cycles, and gives examples of lenses that can be used. This is a much more detailed version of *Cultural Diversity Programming Lens: General Framework of Analysis*. It promotes the same lens that is said to be "an interdisciplinary tool to systematically analyze and evaluate whether policies, programs, and practices promote the concept and principles of cultural diversity." UNESCO envisions this to be applicable for all levels of government, universities and NGOs, in project proposals, on-going projects, programmes and strategies, policy/law/regulations etc. The report also offers different thematic use of the lens at different organizational functions that concerns not only with programming, but also strategic planning and staff training.

ARTS COUNCIL ENGLAND. (2005). *RESPOND: A PRACTICAL RESOURCE FOR DEVELOPING A RACE EQUALITY ACTION PLAN*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from http://www.artscouncil.org.uk/publication_archive/respond-a-practical-resource-for-developing-a-race-equality-action-plan/

"Respond is a resource to help regularly funded organisations develop a race equality action plan (for inclusive and permanent change). While primarily designed for regularly funded organisations, the publication may help other arts organisations look at how they approach race equality" (2). The study focuses on race equality, but at the same time claims to be applicable to other areas of equity, such as disability. It is a practical tool demonstrating how to develop a race equality plan step-by-step, through auditing, monitoring, and evaluating an organization. Arts Council England encourages all its regularly funded organizations to follow a particular seasonal timetable for implementing their equity action plan, and offers support as well as governance to these organizations. In executing a race equality plan, the story offers cases of good and bad examples in particular practices of Governance, Employment, Programming, Audience development, Education, and Organizational Development.

AUSTRALIA COUNCIL FOR THE ARTS, & BRITISH COUNCIL. (2008). *MAKING CREATIVE CITIES: THE VALUE OF CULTURAL DIVERSITY IN THE ARTS*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research/culturally_diverse_arts/reports_and_publications/making_creative_cities

"In March 2008, the British Council joined with the Australia Council for the Arts to present a one-day forum in Melbourne, *Making Creative Cities: The value of cultural diversity in the arts*. The forum was envisaged as a platform in which arts practitioners, policy makers and commentators from around the East Asia region could interface with their UK counterparts to address key issues around interculturalism in creative and urban contexts. Combining panel discussions with facilitated roundtable workshops amongst small groups of participants, the forum stimulated debate around three core areas: the intersection of interculturalism with creative leadership and with creative expression, and the role of interculturalism in the production of creative cities. The main section of this paper attempts to summarise the day's wide-ranging discussions. The final

outcomes page maps a number of areas that both the Australia Council for the Arts and the British Council are interested in investigating further.” (3)

AUSTRALIA COUNCIL FOR THE ARTS. (2011) *ARTS RESEARCH IN PROGRESS AND PLANNED ACROSS AUSTRALIA*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research_hub/arts_rippa/all

An Australia Council for the Arts initiative that brings together approximately 94 projects conducted by different cultural organizations and policy makers, ranging from January 2006 to December 2015 (projected completion date for the ones in progress). The purpose of this initiative is to “research into the arts as social, cultural or economic practice, with an emphasis on investigating contemporary policy issues and trends in the cultural sector, providing information, analysis and insight to help drive policy and planning. It includes qualitative and quantitative research into arts audiences and participants, as well as analytical research into creative industry development, arts impacts, infrastructure support for artists and regulatory and policy instruments” (2006). These 94 projects on file have mixed focuses, covering many aspects of cultural pluralism.

AUSTRALIA COUNCIL FOR THE ARTS. (2003-2006) *DIVERSITY*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS

Retrieved from http://www.australiacouncil.gov.au/research/culturally_diverse_arts/reports_and_publications/diversity

Newsletter of the Australia Council for the Arts containing information about arts in a multicultural Australia. It ceased publication with the March 2006 issue. Issues: February 2003, April 2004, October 2004, March 2006. Back issues which explore topics of young artists, identity, new media initiatives, cultural brokerage, cultural diversity and sustainable development, multicultural arts marketing, and diversity in the performing and visual arts. *Diversity* discusses achievements of the

Australia Council's Arts in a Multicultural Australia policy. It's five-year strategic plan seeks to address “skilling, promotion and integration”, for “action and advocacy in the arts” (web).

BERTONE, SANTINA, KEATING, CLARE, & MULLALY, JENNY. (2000). *THE TAXIDRIVER, THE COOK AND THE GREENGROCER: THE REPRESENTATION OF NON-ENGLISH SPEAKING BACKGROUND PEOPLE IN THEATRE, FILM AND TELEVISION*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research/culturally_diverse_arts/reports_and_publications/the_taxidriver_the_cook_and_the_greengrocer_the_representation_of_non-english-speaking_background_people_in_theatre_film_and_television

“The findings of this report prompt some fundamental questions about how well and how fully the arts community draws upon the extraordinary diversity in our community. It asks how we react to and what we experience on our stages and screens and ultimately how we then present ourselves on the world stage. *The taxidriver, the cook and the greengrocer* is the result of a national study conducted by a collaborative research team consisting of researchers from the Workplace Studies Centre and the Communications Law Centre, Victoria University of Technology, together with consultants Effective Change.” (web). The study identifies many problematic trends of non-English background people's employment and representation (under-representation) in theatre, film and television. Having a close cultural tie to English theatre traditions, mainstream Australian performing art organizations often employ the same people with Anglo-Celtic values and fail to present positive and accurate image of NESB people. Examples of community-based work, and culturally diverse organizations are being analyzed as success cases. The study also contains interviews of academics, artists, presenters, and other professionals in the identified fields, on their understanding of this study and its implications.

BROWN, STUART, HAWSON, ISOBEL, GRAVES, TONY, & BAROT, MUKESH. (2001). *ECLIPSE: DEVELOPING STRATEGIES TO COMBAT RACISM IN THEATRE*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from http://www.artscouncil.org.uk/publication_archive/eclipse-developing-strategies-to-combat-racism-in-theatre/

Report from a conference looking at how the theatre industry can develop strategies to combat institutional racism in theatre, as well as developing understanding of African Caribbean and Asian theatre. A well-rounded and concise report covering all aspects of organizational planning — from leadership to staffing, and from programming to marketing and outreach. The study proposes over twenty recommendations for participants at the conference.

DHR COMMUNICATIONS. (2010). *HOW PEOPLE LIVE THEIR LIVES IN AN INTERCULTURAL SOCIETY*. DUBLIN: IRISH COMMITTEE OF THE EUROPEAN CULTURAL FOUNDATION.

Retrieved from http://www.eurocult.org/sites/www.eurocult.org/files/How_People_Liver_their_Lives_in_an_Intercultural_Society.pdf

Examines cultural diversity in Ireland beginning with the history of migration to Ireland and the success of intercultural dialogue in terms of defining cultural identity, impacting education, the delivery of public services, and the impact it has on integration in local communities. This regional study is not particularly concerned with the arts, however the role of leadership in interculturalism may have an implication on organizational level, just as the elimination of barriers to engage communities through educational and public services is applicable to the programming of an organization.

CLICHÉ, DANIELLE, & WIESAND, ANDREAS. (2009). *ACHIEVING INTERCULTURAL DIALOGUE THROUGH THE ARTS AND CULTURE: CONCEPTS, POLICIES, PROGRAMMES, PRACTICES*. SYDNEY: INTERNATIONAL FEDERATION OF ARTS COUNCILS AND CULTURAL AGENCIES.

Retrieved from <http://media.ifacca.org/files/D'Art39Final.pdf>

A study done to map views and collect cases of good practice of IFACCA members, researchers, arts practitioners and NGOs, on the role of intercultural dialogue in the arts and arts policies. It suggests that there is no single arts strategy or cultural policy to address intercultural dialogue, stressing the need to focus on local efforts before thinking of international strategies. The report sets up the boundaries of intercultural dialogue in the arts, and the impetus behind programs and policies that support this conversation. This dialogue is important because of its function in respecting human rights, promoting cultural diversity in the arts, promoting dialogue between/among Aboriginal and ethno-racial groups, and between countries. It surveys arts and cultural organizations on what they are doing to promote intercultural dialogues, summarizes prominent methods, and examines the challenges that such initiatives must negotiate (33-34). This resource is also available in French and Spanish.

GLOW, HILARY, & JOHANSON, KATYA (2008). *AUSTRALIAN INDIGENOUS PERFORMING ARTS AND CULTURAL POLICY*.

Retrieved from http://docs.google.com/viewer?a=v&q=cache:2S-OfTMRmxkJ:www.deakin.edu.au/dro/eserv/DU:30019128/glow-australian-indigenous-2008.pdf+cultural+pluralism+in+the+performing+arts+report&hl=en&gl=ca&pid=bl&srcid=ADGEESH7ve51L9_huje6N7EuJN3IWxXP-T5OR60z-7GBWHknYr4tVR16VCjd45SiWVQjWEDIP-gNP757gNwnkmPk9sJWzSqsUJQd4Mzqlq-e_ECH-zN4AGNUiOU88qNgCDeotLPCIKS8aat&sig=AHIEtbQ6n2Cmjnryn2trz9EDodYYf3mOw

"This paper examines how Australian Indigenous cultural policies have contributed to the development of Aboriginal theatre since the early 1990s. In many respects, the flourishing of Indigenous performing arts exemplify the priorities of national cultural policy more broadly" (1). This study may be looked at next to Howland and Williams' 2010 report *Song Cycles*, where various barriers for Indigenous artists to reach wider audiences are

made clear, and the suggested ways of combating these barriers may be found here in the development of Australian Indigenous cultural policies.

JAKUBOWICZ, ANDREW. (2001). *PROFESSIONAL DEVELOPMENT FOR MULTICULTURAL ARTS WORKERS: CRITICAL ISSUES FOR ACTION*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research/culturally_diverse_arts/reports_and_publications/professional_development_for_multicultural_arts_workers_critical_issues_for_action

"Reports on professional development experiences and needs of multicultural arts workers in Australia, leading to the development of MAPD (Multicultural Arts Professional Development)" (web). A SWOT (strengths, weaknesses, opportunities and threats) analysis was conducted in order to determine "content and delivery strategies for professional development" (2). This report suggests many aspects in which an organization may choose to commit to cultural inclusiveness.

KAPETOPOULOS, FOTIS. (2009). *ADJUST YOUR VIEW, A TOOLKIT: DEVELOPING MULTICULTURAL AUDIENCES FOR THE ARTS*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from <http://www.kape.com.au/adjust-your-view.html>

A toolkit of ideas and steps intended to provide a framework for the development of multicultural marketing strategies for the arts and cultural products. It also provides local and overseas case studies which may be inspirational in building audiences that mirror Australia's culturally and linguistically diverse population. These case studies are not definitive but are indicative of best practice in multicultural audience development. Discussion of some of the most evident missed opportunities in the area of diverse arts marketing is included, because it helps in understanding obstacles and pitfalls which can be avoided. Dr. Richard Galdwell's notion of "cultural brokerage" discussed in Australia Council's *Diversity* newsletter is brought up again. This study provides a step-by-

step guideline for diverse audience development, starting from the generation of a organizational vision to maintaining a multicultural long-term marketing strategy. Interestingly, Jakubowicz's use of a SWOT analysis in Employment Development is seen here with a different purpose of analyzing markets. Being similar to Migliorino's work on NESB audience, this is more general to a greater audience and more contemporary.

MAITLAND, HEATHER. (2005). *NAVIGATING DIFFERENCE: CULTURAL DIVERSITY AND AUDIENCE DEVELOPMENT*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from <http://www.takingpartinthearts.com/content.php?content=1203>

Arts managers, policy makers, practicing artists, academics, audience members, and commentators explore the relevance of cultural diversity in the arts, and implications for policy makers, management, programming, marketing and audience development. This is done through examining the imbalance of power and inequality, complexities of representation, how we use language, internal dynamics of an organization, and creativity and innovation in programming. A large project which details many case studies and best practice stories from arts organizations. From an economic and demographic perspective, the study begins by pointing out the necessity for cultural organizations to "stay relevant" to the population changes (16). Chapter two identifies challenges against organizational changes. Chapter three examines British arts organizations' progression towards diversity. Chapter four draws examples from UK's engagement with diversity in the sports and business sector. In the end, the article suggests "practical guidance on the implications of cultural identity and diversity for management, programming, marketing, and audience development" (98).

MIGLIORINO, PINO, & CULTURAL PERSPECTIVES. (1998). *THE WORLD IS YOUR AUDIENCE: CASE STUDIES IN AUDIENCE DEVELOPMENT AND CULTURAL DIVERSITY*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research/culturally_diverse_arts/reports_and_publications/the_world_is_your_audience_case_studies_in_audience_development_and_cultural_diversity

"Focussing specifically on the development of audiences of a culturally diverse nature and of non-English speaking background, *The world is your audience* follows the path from planning through to development, marketing and presentation so the reader can refer to specific topics or use it as a step-by-step guide. Commissioned by the Australia Council for the Arts from Pino Migliorino and Cultural Perspectives, the development of *The world is your audience: case studies in audience development and cultural diversity* is premised on the fact that people from non-English speaking backgrounds are not attending mainstream cultural venues and arts activities in the same proportion as those from an English speaking background" (web). The commissioning of this report demonstrates Australia Council for the Arts' commitment to audience development. It is a practical tool on auditing an organization's existing audiences and identifying new target groups. A comprehensive step-by-step guideline on non-English speaking audience development is well backed up with the use of 23 case studies. Interestingly, the study also provides cases and guideline on the reverse situation of mainstream audience development for NESB productions.

ROBERTSON, HAMISH, & MIGLIORINO, PINO. (1996). *OPEN UP! GUIDELINES FOR CULTURAL DIVERSITY VISITOR STUDIES*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research/culturally_diverse_arts/reports_and_publications/open_up!_guidelines_for_cultural_diversityvisitor_studies

"A result of research into the views, motivations and experiences of museums by people from non-English speaking and Aboriginal and Torres Strait Islander backgrounds. The project reported in this document arose from a strongly held view at the Powerhouse Museum and in the Australia

Council for the Arts, that public institutions have a responsibility to ensure that all sectors of society have access to Australia's cultural heritage. The purpose of the research is to provide Australian museum professionals with practical information and assistance so their institutions can successfully reflect, serve and promote themselves to Australia's culturally diverse society." Case studies investigating the interests and non-interests of diverse audiences are conducted. The report suggests specific organizations evaluation models on target audiences and barriers of access, particular marketing strategies, and visitor/non-visitor survey samples.

SMITH, CHARLES. (2009). *PLOWING THE ROAD: ENHANCING OPPORTUNITIES FOR PLURALISM IN PERFORMING ARTS IN ONTARIO*.

Retrieved from <https://sites.google.com/site/cp-pamo/reports0and0resources-1/workshop-3>

A report on The Community Cultural Impresarios (CCI)'s development since formation, and its work in cultural pluralism both within the Ontario province and nationally in Canada. With the given demographic changes in Ontario, the report discusses opportunities and threats that CCI faces in its practice. In the end, recommendations are made in helping CCI and its constituent projects move forward in its cultural pluralism engagement. This is an example of how an organization can refine itself and accommodate changes in the community that it has committed to.

SMYTH, MORTON. (2004). *NOT FOR THE LIKES OF YOU: HOW TO REACH A BROADER AUDIENCE*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from <http://www.takingpartinthearts.com/content.php?content=943>

Morton Smyth Ltd researched cultural organisations that have changed their overall positioning and have achieved broader audiences as a result. They analysed the key criteria that enabled their success. This report is for organisations that want to attract a broad public, and are willing to go through a process of change to achieve it.

Although with the end goal of raising more audiences, similar to Khan's study in *The Shared Space*, this is a step-by-step guideline on refining all aspects of organizational practices, both internal and external to the organization, to achieve greater pluralism. Internally, organizations are encouraged to rethink the role and responsibilities of leadership, build multi-disciplinary teams with diverse employees, program with audiences in mind, and bring education to the centre of management. Externally, it is suggested that organizations proactively engage with diverse communities, establish strong new relationships, and articulate the benefit of their programming in a comprehensible language. The report also critically analysis the challenges organizations may face in real life when implementing changes, and concludes that barriers of cost, human resource, and institutional resistance can be overcome as long as organizations focus on the rewards of a pluralist practice.

THE POWER OF CULTURE. (1998). *RECASTING CULTURAL POLICIES: INTERGOVERNMENTAL CONFERENCE ON CULTURAL POLICIES FOR DEVELOPMENT*.

Retrieved from <http://www.powerofculture.nl/uk/archive/report/background.html>

As a cultural policy study, it points out ever-evolving issues that not only challenge policy makers but also have implications in different aspects of diversity planning (from organizational commitment, youth program development, media relation, adaption of new technologies... etc.). This report of the World Commission on Culture and Development lists a series of challenges to policy-makers in the effort to give culture a permanent place in development thinking. These identified issues may no longer be updated to contemporary cultural circumstances (as this study was conducted over a decade ago), but organizations should remind themselves to keep up with the development of these challenges.

COMMUNITY ENGAGEMENT

ARTS COUNCIL ENGLAND. (2005). *RESPOND: A PRACTICAL RESOURCE FOR DEVELOPING A RACE EQUALITY ACTION PLAN*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from http://www.artscouncil.org.uk/publication_archive/respond-a-practical-resource-for-developing-a-race-equality-action-plan/

"Respond is a resource to help regularly funded organisations develop a race equality action plan (for inclusive and permanent change). While primarily designed for regularly funded organisations, the publication may help other arts organisations look at how they approach race equality" (2). The study focuses on race equality, but at the same time claims to be applicable to other areas of equity, such as disability. It is a practical tool demonstrating how to develop a race equality plan step-by-step, through auditing, monitoring, and evaluating an organization. Arts Council England encourages all its regularly funded organizations to follow a particular seasonal timetable for implementing their equity action plan, and offers support as well as governance to these organizations. In executing a race equality plan, the story offers cases of good and bad examples in particular practices of Governance, Employment, Programming, Audience development, Education, and Organizational Development.

ASSOCIATION OF FUNDRAISING PROFESSIONALS, *KALEIDOSCOPE*.

Retrieved from <http://www.afpnet.org/Publications/content.cfm?ItemNumber=2777&navItemNumber=2779>

This seasonal newsletter covers a wide range of topics in the area of fundraising, with a tendency to focus on fundraising among culturally diverse communities and the inadequacy of western best practices in philanthropy in these circumstances, and the importance of knowing cultural practices and norms and utilizing diversity for creative planning methods.

AUSTRALIA COUNCIL FOR THE ARTS. (2011) *ARTS RESEARCH IN PROGRESS AND PLANNED ACROSS AUSTRALIA*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research_hub/arts_rippa/all

An Australia Council for the Arts initiative that brings together approximately 94 projects conducted by different cultural organizations and policy makers, ranging from January 2006 to December 2015 (projected completion date for the ones in progress). The purpose of this initiative is said to “research into the arts as social, cultural or economic practice, with an emphasis on investigating contemporary policy issues and trends in the cultural sector, providing information, analysis and insight to help drive policy and planning. It includes qualitative and quantitative research into arts audiences and participants, as well as analytical research into creative industry development, arts impacts, infrastructure support for artists and regulatory and policy instruments” (2006). These 94 projects on file have mixed focuses, covering many aspects of cultural pluralism.

AUSTRALIA COUNCIL FOR THE ARTS. (2003-2006) *DIVERSITY*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research/culturally_diverse_arts/reports_and_publications/diversity

Newsletter of the Australia Council for the Arts containing information about arts in a multicultural Australia. It ceased publication with the March 2006 issue. Issues: February 2003, April 2004, October 2004, March 2006. Back issues which explore topics of young artists, identity, new media initiatives, cultural brokerage, cultural diversity and sustainable development, multicultural arts marketing, and diversity in the performing and visual arts. Diversity discusses achievements of the Australia Council's Arts in a Multicultural Australia policy. It's five-year strategic plan seeks to address “skilling, promotion and integration”, for “action and advocacy in the arts” (web).

AUSTRALIA COUNCIL FOR THE ARTS, & BRITISH COUNCIL. (2008). *MAKING CREATIVE CITIES: THE VALUE OF CULTURAL DIVERSITY IN THE ARTS*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research/culturally_diverse_arts/reports_and_publications/making_creative_cities

“In March 2008, the British Council joined with the Australia Council for the Arts to present a one-day forum in Melbourne, *Making Creative Cities: The value of cultural diversity in the arts*. The forum was envisaged as a platform in which arts practitioners, policy makers and commentators from around the East Asia region could interface with their UK counterparts to address key issues around interculturalism in creative and urban contexts. Combining panel discussions with facilitated roundtable workshops amongst small groups of participants, the forum stimulated debate around three core areas: the intersection of interculturalism with creative leadership and with creative expression, and the role of interculturalism in the production of creative cities. The main section of this paper attempts to summarise the day's wide-ranging discussions. The final outcomes page maps a number of areas that both the Australia Council for the Arts and the British Council are interested in investigating further.” (3)

BARRY, JENNIFER. (2003). *MARKETING TO CULTURALLY DIVERSE AUDIENCES*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research/arts_marketing/promotion/marketing_to_culturally_diverse_audiences

The Australia Council hosted a forum on Marketing to Culturally Diverse Audiences. This overview identifies the importance of community partnership and summarises the highlights from the day, including strategies to develop Non English Speaking Background audiences that are relevant to ethno-specific markets.

BERTONE, SANTINA, KEATING, CLARE, & MULLALY, JENNY. (2000). *THE TAXIDRIVER*,

THE COOK AND THE GREENGROCER: THE REPRESENTATION OF NON-ENGLISH SPEAKING BACKGROUND PEOPLE IN THEATRE, FILM AND TELEVISION. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research/culturally_diverse_arts/reports_and_publications/the_taxidriver_the_cook_and_the_greengrocer_the_representation_of_non-english_speaking_background_people_in_theatre_film_and_television

"The findings of this report prompt some fundamental questions about how well and how fully the arts community draws upon the extraordinary diversity in our community. It asks how we react to and what we experience on our stages and screens and ultimately how we then present ourselves on the world stage. *The taxidriver, the cook and the greengrocer* is the result of a national study conducted by a collaborative research team consisting of researchers from the Workplace Studies Centre and the Communications Law Centre, Victoria University of Technology, together with consultants Effective Change." (web). The study identifies many problematic trends of non-English background people's employment and representation (under-representation) in theatre, film and television. Having a close cultural tie to English theatre traditions, mainstream Australian performing art organizations often employ the same people with Anglo-Celtic values and fail to present positive and accurate image of NESB people. Examples of community-based work, and culturally diverse organizations are being analyzed as success cases. The study also contains interviews of academics, artists, presenters, and other professionals in the identified fields, on their understanding of this study and its implications.

BROWN, STUART, HAWSON, ISOBEL, GRAVES, TONY, & BAROT, MUKESH. (2001). *ECLIPSE: DEVELOPING STRATEGIES TO COMBAT RACISM IN THEATRE.* LONDON: ARTS COUNCIL ENGLAND.

Retrieved from http://www.artscouncil.org.uk/publication_archive/eclipse-developing-strategies-to-combat-racism-in-theatre/

Report from a conference looking at how the theatre industry can develop strategies to combat institutional racism in theatre, as well as developing understanding of AfricanCaribbean and Asian theatre. A well-rounded and concise report covering all aspects of organizational planning — from leadership to staffing, and from programming to marketing and outreach. The study proposes over twenty recommendations for participants at the conference.

CLICHÉ, DANIELLE, & WIESAND, ANDREAS. (2009). *ACHIEVING INTERCULTURAL DIALOGUE THROUGH THE ARTS AND CULTURE: CONCEPTS, POLICIES, PROGRAMMES, PRACTICES.* SYDNEY: INTERNATIONAL FEDERATION OF ARTS COUNCILS AND CULTURAL AGENCIES.

Retrieved from <http://media.ifacca.org/files/D'Art39Final.pdf>

A study done to map views and collect cases of good practice of IFACCA members, researchers, arts practitioners and NGOs, on the role of intercultural dialogue in the arts and arts policies. It suggests that there is no single arts strategy or cultural policy to address intercultural dialogue, stressing the need to focus on local efforts before thinking of international strategies. The report sets up the boundaries of intercultural dialogue in the arts, and the impetus behind programs and policies that support this conversation. This dialogue is important because of its function in respecting human rights, promoting cultural diversity in the arts, promoting dialogue between/ among Aboriginal and ethno-racial groups, and between countries. It surveys arts and cultural organizations on what they are doing to promote intercultural dialogues, summarizes prominent methods, and examines the challenges that such initiatives must negotiate (33-34). This resource is also available in French and Spanish.

COLLINS, JOCK. (2011). *IDENTITIES AND DIVERSITY. COSMOPOLITAN CIVIL SOCIETIES: AN INTER-DISCIPLINARY JOURNAL.* SYDNEY: UNIVERSITY OF TECHNOLOGIES SYDNEY.

Retrieved from <http://utsescholarship.lib.uts.edu.au/epress/journals/index.php/mcs/issue/view/138>

This collection of nine articles seeks to discuss “the notion of identities and diversity from multiple, dynamic, perspectives is central to the cosmopolitan research project, as is the notion of agency”. The majority of the essays explore the issue of identity, specifically the many aspects of Chinese immigration to Australia — the discriminative government policies in Australian history, “The Chinese” as the others, diasporic interdependence within different ethnic Chinese communities, Chinese as non-mainstream both politically and culturally, and Chinese immigrant legal battles (i-iii). These articles may help organizations who seek to engage Chinese communities to better understand the upbringing of Chinese diasporic identity.

COPE, BILL, KALANTZIS, MARY, & ZIGURAS, CHRISTOPHER. (2003). *MULTIMEDIA, MULTICULTURALISM AND THE ARTS*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research/culturally_diverse_arts/reports_and_publications/multimedia,_multiculturalism_and_the_arts

“A report commissioned by the Australia Council for the Arts to address the question: are multimedia trends in Australia leading to increasing homogeneity or do they suggest tools for cultural pluralism? This publication is an updated version of a discussion paper prepared for the Australia Council for the Arts in 1998, entitled *A multicultural superhighway?*” (web) The study analyzes access to multimedia as a mean of artistic expression for multicultural society. The widespread of multimedia is a tool for cultural pluralism but at the same time raises questions of homogeneity in a globalized world. Whether or not certain information and communication technologies restrict access to English speakers instead of enhancing production amongst diverse communities is being explored.

DHR COMMUNICATIONS. (2010). *HOW PEOPLE LIVE THEIR LIVES IN AN INTERCULTURAL SOCIETY*. DUBLIN: IRISH COMMITTEE OF THE EUROPEAN CULTURAL FOUNDATION.

Retrieved from http://www.eurocult.org/sites/www.eurocult.org/files/How_People_Liver_their_Lives_in_an_Intercultural_Society.pdf

Examines cultural diversity in Ireland beginning with the history of migration to Ireland and the success of intercultural dialogue in terms of defining cultural identity, impacting education, the delivery of public services, and the impact it has on integration in local communities. This regional study is not particularly concerned with the arts, however the role of leadership in interculturalism may have an implication on organizational level, just as the elimination of barriers to engage communities through educational and public services is applicable to the programming of an organization.

DIRECTORATE-GENERAL FOR EDUCATION AND CULTURE (EU). (2006). *INTERCULTURAL DIALOGUE CONFERENCE AND EXHIBITION: BEST PRACTICES AT COMMUNITY LEVEL*.

Retrieved from http://ec.europa.eu/dgs/education_culture/dialogue/index_en.html

This resource details 29 cases of best practices in intercultural dialogue in Europe, conclusions of the workshops held during the conference, and strategies for implementing intercultural initiatives. Compared with the European Institute for Comparative Cultural Research’s publication, this study brings intercultural dialogue down to the organizational level, and offers practical case studies of collaborations between cultural institutions, such as museums, schools and libraries. Photos of the case programs are provided, as well as the contact info of the hosting organizations, which is an great asset for organizations who seek to partake in collaborative intercultural projects. Although most of the cases are concerned with programming, there are cases of community engagement in promoting inter-city change, as well as equal opportunity employment practices.

FIELD, YVONNE, & HARROW, MARIETTA. (2001). *ROUTES ACROSS DIVERSITY — DEVELOPING THE*

ARTS OF LONDON'S REFUGEE COMMUNITIES.
LONDON: ARTS COUNCIL ENGLAND.

Retrieved from <http://www.takingpartinthearts.com/content.php?content=955>

This report examines Arts Council England, London's Regional Challenge activity in the second year of the New Audiences Programme. Regional Challenge, one of the 14 strands of the New Audiences Programme, aimed to develop projects specific to each region. It describes the activity that aimed to develop the arts of London's refugee communities by developing and externally evaluating 11 refugee led arts projects. Recommendations to different affiliating organizations (arts council, refugee community organizations, arts organizations, and statutory sector) are made in the end, to promote greater collaboration and engage London's various refugee communities.

FORTE, MAXIMILIAN C. (2010). *INDIGENOUS COSMOPOLITANS: TRANSNATIONAL AND TRANS-CULTURAL INDIGENEITY IN THE TWENTY-FIRST CENTURY*. NEW YORK: PETER LANG PUBLISHING

A collection of essays and case studies on Indigenous peoples from the perspective of cosmopolitan theory, and on cosmopolitanism from the perspective of the indigenous world. Analysing ethnography from around the world, the authors demonstrate the universality of the local — indigeneity — and the particularity of the universal — cosmopolitanism. *Chapter seven, Transnational Migration and Indigeneity in Canada: A Case Study of Urban Inuit*, examines the contemporary urban Inuit space in Canadian cities and its "internal cosmopolitanism" for bringing together different generations of urban Inuit people (11).

GUNEW, SNEJA, & RIZVI, FAZAL. (1994). *CULTURE, DIFFERENCE AND THE ARTS*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research/culturally_diverse_arts/reports_and_publications/culture_difference_and_the_arts

"Culture, difference and the arts brings together a

set of essays by leading cultural critics, arts practitioners and administrators who address the challenge of developing new ways of thinking about the role of the arts in a multicultural society. Essays: "Arts for a multicultural Australia: redefining the culture (points out that "aesthetic traditions and excellences are invented categories often used to practice a politics of exclusions"); "Vocabularies of Excellence: rewording multicultural arts policy (further the previous discussion in saying that in Australia, the notion of excellence ultimately serves to marginalise NESB artists); "An inconstant politics: thinking about the traditional and the contemporary (suggests a re-evaluation of the presentation of the "contemporary", not as an opposition to the "traditional", but in its transitional ... multicultural context); "The arts, education and the politics of multiculturalism (calls for a new arts education that encourages students to "articulate their diverse lived cultures", instead of losing their culture to achieve a homogenised identity); "Aboriginal arts in relation to multiculturalism (criticizes the "monopolisation of the Aboriginal arts industry by non-indigenous Australians"); "Australian (dis)contents: film, mass media and multiculturalism (brings to light the problematic practices in contemporary film, television and the mass media to marginalise and patronise "the other"); "Traditions and transition in South Asian performing arts in multicultural Australia (discusses the growth of South Asian performing arts and its potential for "evolving a distinctive culture ... in multicultural Australia"); "Big banana and little Italy: multicultural planning and urban design in Australia (focuses on urban design in both public and private spaces, and the industry's inadequate representation of the Australian multicultural society);

"Community arts and its relation to multicultural arts (calls for a greater understanding amongst funding agencies to wisely use their power in "broadening participation and skill levels in the community, support local content and innovation, and nurture audiences to be more culturally informed"); "Consultation and ethnic communities (talks about the importance of consultation with NESB artists and communities in "the formu-

lation and implementation of arts and cultural policies);“Funding: a checklist (offers a practical checklist for NESB artists who are seeking funding from both the government and non-government organizations);“Persistent encounters: the Australia Council and multiculturalism (analyzes the history of the Australia Council for the arts and the institutional resistance that challenges the formation and implementation of multicultural policies).” (xi-xvi).

HELEN DENNISTON ASSOCIATES. (2003) *HOLDING UP THE MIRROR: ADDRESSING CULTURAL DIVERSITY IN LONDON'S MUSEUMS*. LONDON: LONDON MUSEUM AGENCY.

Retrieved from http://research.mla.gov.uk/evidence/documents/Holding_up_the_mirror.pdf

The report examines the issues of ethnicity and racism and the role of London's museums and galleries in a diverse city, and how they address the challenge of appealing to diverse audiences. It makes recommendations for how museums can stay culturally relevant and necessary in a changing society by refocusing their activities to address a diverse urban reality. Having researched over 174 museums across England, the report highlights best practice cases and areas for improvement, and methods for establishing organizational commitment, engaging with communities, changing internal cultures, mainstreaming diversity, and reflecting diversity in collections and interpretation.

JENNINGS, MEL. (2003) *A PRACTICAL GUIDE TO WORKING WITH ARTS AMBASSADORS*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from http://www.artscouncil.org.uk/publication_archive/a-practical-guide-to-working-with-arts-ambassadors/

“This is a guide to setting up an ‘arts ambassador’s’ programme in arts organisations and using arts ambassadors as an effective tool for audience and market development. It explores good working relationships and time investment that may lead to positive changes in an organisation. (web)”

JERMYN, HELEN, & DESAI, PHILLY. (2000). *ARTS — WHAT'S IN A WORD? ETHNIC MINORITIES AND THE ARTS*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from http://www.artscouncil.org.uk/publication_archive/arts-whats-in-a-word-ethnic-minorities-and-the-arts/

This publication includes key findings and recommendations for developing ethnic audiences for mainstream and culturally diverse arts, focusing on African, Caribbean, South Asian and Chinese people. Not only does it offer great statistics on various aspect of ethnic minorities in England (size, composition, age structure, spending habit, social activities, engagement in the arts...etc.), the article also provides background information on government policies as well as that of the major funding agencies in dealing with ethnic minorities in the arts. The study identifies and analyzes ten different barriers for ethnic minorities to attend mainstream cultural events, and makes recommendations in the end for arts organizations to address these barriers. In order to enable arts organizations to evaluate their own audiences, a list of potential focus group questions are provided in the end.

KAPETOPOULOS, FOTIS. (2004). *WHO GOES THERE? NATIONAL MULTICULTURAL ARTS AUDIENCE CASE STUDIES*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research/culturally_diverse_arts/reports_and_publications/who_goes_there_national_multicultural_arts_audience_case_studies

Our cultural diversity has gained increasing relevance for arts and cultural organisations both as a management and marketing issue. *Who goes there? National multicultural arts audience case studies* provides the first national market research into audiences for multicultural arts product undertaken in Australia. It calls for organizations to develop a concerted plan to incorporate multiculturalism with the arts, and target on communities that are not yet represented. As success cases, this report examines three programs

over the periods 2001-2003: Carnivale Multicultural Arts Festival, NSW; para//elo contemporary performance group, SA; and kultour, a national multicultural art touring network initiated in 2002 by the Australia Council for the Arts. *Who goes there?* examines patterns emerging from audience surveys, focus groups, observation and key stake holder interviews between June 2002 and April 2003. The patterns emerging in the case studies suggest that, like all arts and entertainment programs, multicultural ones are dependent on relevance, skill and production values. Cultural diversity adds value in a world of product and brand clutter.

MAITLAND, HEATHER. (2005). *NAVIGATING DIFFERENCE: CULTURAL DIVERSITY AND AUDIENCE DEVELOPMENT*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from <http://www.takingpartinthearts.com/content.php?content=1203>

Arts managers, policy makers, practicing artists, academics, audience members, and commentators explore the relevance of cultural diversity in the arts, and implications for policy makers, management, programming, marketing and audience development. This is done through examining the imbalance of power and inequality, complexities of representation, how we use language, internal dynamics of an organization, and creativity and innovation in programming. A large project which details many case studies and best practice stories from arts organizations. From an economic and demographic perspective, the study begins by pointing out the necessity for cultural organizations to “stay relevant” to the population changes (16). Chapter two identifies challenges against organizational changes. Chapter three examines British arts organizations’ progression towards diversity. Chapter four draws examples from UK’s engagement with diversity in the sports and business sector. In the end, the article suggests “practical guidance on the implications of cultural identity and diversity for management, programming, marketing, and audience development” (98).

MIGLIORINO, PINO, & CULTURAL PERSPECTIVES. (1998). *THE WORLD IS YOUR AUDIENCE: CASE STUDIES IN AUDIENCE DEVELOPMENT AND CULTURAL DIVERSITY*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research/culturally_diverse_arts/reports_and_publications/the_world_is_your_audience_case_studies_in_audience_development_and_cultural_diversity

“Focussing specifically on the development of audiences of a culturally diverse nature and of non-English speaking background, *The world is your audience* follows the path from planning through to development, marketing and presentation so the reader can refer to specific topics or use it as a step-by-step guide. Commissioned by the Australia Council for the Arts from Pino Migliorino and Cultural Perspectives, the development of *The world is your audience: case studies in audience development and cultural diversity* is premised on the fact that people from non-English speaking backgrounds are not attending mainstream cultural venues and arts activities in the same proportion as those from an English speaking background” (web). The commissioning of this report demonstrates Australia Council for the Arts’ commitment to audience development. It is a practical tool on auditing an organization’s existing audiences and identifying new target groups. A comprehensive step-by-step guideline on non-English speaking audience development is well backed up with the use of 23 case studies. Interestingly, the study also provides cases and guideline on the reverse situation of mainstream audience development for NESB productions.

SCOTT, KATHERINE, SELBEE, KEVIN, & REED, PAUL. (2006). *MAKING CONNECTIONS: SOCIAL AND CIVIC ENGAGEMENT AMONG CANADIAN IMMIGRANTS*. OTTAWA: CANADA COUNCIL ON SOCIAL DEVELOPMENT AND CARLETON UNIVERSITY.

Retrieved from <http://www.ccsd.ca/pubs/2006/makingconnections/>

The study concludes that immigrants to Canada, despite many social and economic barriers, are willing to contribute time and money to social causes. They exhibit comparable rates of social and civic engagement as Canadian-born populations. This is determined by examining rates of volunteering and donating, memberships in non-profit and charitable community groups, voting rates, frequency of following the news and current affairs, and rates and methods of informal giving. Although not particularly concerned with the arts, this report identifies barriers of access for immigrants to participate in social and civic activities, which are very similar to the visiting barriers identified in Robertson and Migliorino's study on cultural institutions. This study has a particular focus on a higher level of engagement, to recruit immigrant as volunteers and members, not just as visitors.

SMYTH, MORTON. (2004). *NOT FOR THE LIKES OF YOU: HOW TO REACH A BROADER AUDIENCE*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from <http://www.takingpartinthearts.com/content.php?content=943>

Morton Smyth Ltd researched cultural organisations that have changed their overall positioning and have achieved broader audiences as a result. They analysed the key criteria that enabled their success. This report is for organisations that want to attract a broad public, and are willing to go through a process of change to achieve it. Although with the end goal of raising more audiences, similar to Khan's study in *The Shared Space*, this is a step-by-step guideline on refining all aspects of organizational practices, both internal and external to the organization, to achieve greater pluralism. Internally, organizations are encouraged to rethink the role and responsibilities of leadership, build multi-disciplinary teams with diverse employees, program with audiences in mind, and bring education to the centre of management. Externally, it is suggested that organizations proactively engage with diverse communities, establish strong new relationships, and articulate the benefit of their programming in a comprehensible language. The report also critically analysis the challenges organizations may face in real life

when implementing changes, and concludes that barriers of cost, human resource, and institutional resistance can be overcome as long as organizations focus on the rewards of a pluralist practice.

TREPANIER, FRANCE. (2008). *ABORIGINAL ARTS RESEARCH INITIATIVE*. OTTAWA: CANADA COUNCIL FOR THE ARTS.

Retrieved from http://www.canadacouncil.ca/publications_e/research/art_abo/uy128716664297918944.htm

"This document is a report on a series of consultations that were held in 2007 with Aboriginal artists, arts administrators, elders, youth and other community members. It is part of the Aboriginal Arts Research Initiative (AARI) which has been established in order to plan and undertake research which will support and inform the Canada Council's Aboriginal Arts Action Plan (AAP). It aims to measure the impact of the arts on Aboriginal communities and the broader impact of Aboriginal arts in Canada and internationally" (3). The study makes recommendation on organizational infrastructure that supports community engagement and professional development opportunities for Aboriginal artists. Furthermore, through discussion of the various practices of Aboriginal art, in the contemporary society and at different time in history, the report seeks to raise interest and understanding in Aboriginal arts, provincially, nationally, and internationally.

YOUNG, NANCY. (2001). *BEAT A DIFFERENT DRUM: A HANDBOOK FOR MARKETING CULTURAL DIVERSITY IN THE ARTS*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research/arts_marketing/audience_development/beat_a_different_drum_a_handbook_for_marketing_cultural_diversity_in_the_arts

A key outcome of Arts Queensland's Marketing Cultural Diversity Research Study, "Beat a Different Drum" is a step-by-step guide to marketing to culturally diverse audiences, and gives insight into strategies that have already been implemented

CPAMO TOOLKIT

by others. This guidebook is not only beneficial to arts organizations, but also individual artists who wish to market themselves (case study on a Chinese Australian performing artist who successfully promoted her own work).

PROGRAMMING AND CURATORIAL DECISION-MAKING

ACHILLES, VANESSA, MAJELLA RIO, MARIA, & CAPELLO, ALEXANDRA. (2008) *THE CULTURAL DIVERSITY PROGRAMMING LENS TOOLKIT*. PARIS: UNESCO.

Retrieved from http://www.unescobkk.org/fileadmin/user_upload/culture/Cultural_Lens/CDPL_Toolkit_January_2008.pdf

Developed by UNESCO, the document describes their Cultural Diversity Programming framework which is used to analyze and evaluate whether policies, programs, and practices promote cultural diversity and lays out the framework for implementing such a lens in national cultural policies and programming, its cycles, and gives examples of lenses that can be used. This is a much more detailed version of *Cultural Diversity Programming Lens: General Framework of Analysis*. It promotes the same lens that is said to be "an interdisciplinary tool to systematically analyze and evaluate whether policies, programs, and practices promote the concept and principles of cultural diversity." UNESCO envisions this to be applicable for all levels of government, universities and NGOs, in project proposals, on-going projects, programmes and strategies organizations, policy/law/regulations generation...etc. The report also offers different thematic use of the lens at different organizational functions that concerns not only with programming, but also strategic planning and staff training.

ARTS COUNCIL ENGLAND. (2005). *RESPOND: A PRACTICAL RESOURCE FOR DEVELOPING A RACE EQUALITY ACTION PLAN*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from <http://www.artscouncil.org.uk/>

[publication_archive/respond-a-practical-resource-for-developing-a-race-equality-action-plan/](#)

"Respond is a resource to help regularly funded organisations develop a race equality action plan (for inclusive and permanent change).

While primarily designed for regularly funded organisations, the publication may help other arts organisations look at how they approach race equality" (2). The study focuses on race equality, but at the same time claims to be applicable to other areas of equity, such as disability. It is a practical tool demonstrating how to develop a race equality plan step-by-step, through auditing, monitoring, and evaluating an organization. Arts Council England encourages all its regularly funded organizations to follow a particular seasonal timetable for implementing their equity action plan, and offers support as well as governance to these organizations. In executing a race equality plan, the story offers cases of good and bad examples in particular practices of Governance, Employment, Programming, Audience development, Education, and Organizational Development.

AUSTRALIA COUNCIL FOR THE ARTS. (2011) *ARTS RESEARCH IN PROGRESS AND PLANNED ACROSS AUSTRALIA*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research_hub/arts_rippa/all

An Australia Council for the Arts initiative that brings together approximately 94 projects conducted by different cultural organizations and policy makers, ranging from January 2006 to December 2015 (projected completion date for the ones in progress). The purpose of this initiative is said to "research into the arts as social, cultural or economic practice, with an emphasis on investigating contemporary policy issues and trends in the cultural sector, providing information, analysis and insight to help drive policy and planning. It includes qualitative and quantitative research into arts audiences and participants, as well as analytical research into creative industry development, arts impacts, infrastructure support

for artists and regulatory and policy instruments" (2006). These 94 projects on file have mixed focuses, covering every aspect of cultural pluralism.

AUSTRALIA COUNCIL FOR THE ARTS. (2003-2006) *DIVERSITY*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research/culturally_diverse_arts/reports_and_publications/diversity

Newsletter of the Australia Council for the Arts containing information about arts in a multicultural Australia. It ceased publication with the March 2006 issue. Issues: February 2003, April 2004, October 2004, March 2006. Back issues which explore topics of young artists, identity, new media initiatives, cultural brokerage, cultural diversity and sustainable development, multicultural arts marketing, and diversity in the performing and visual arts. *Diversity* discusses achievements of the Australia Council's Arts in a Multicultural Australia policy. It's five-year strategic plan seeks to address "skilling, promotion and integration", for "action and advocacy in the arts" (web).

BALLENGEE-MORRIS, CHRISTINE, & STUHR, PATRICIA L. (2001). *MULTICULTURAL ART AND VISUAL EDUCATION IN A CHANGING WORLD*. ART EDUCATION, 54(4).

Retrieved from <http://www.jstor.org/stable/3193897?cookieSet=1>

A discussion on multiculturalism as a school reform movement in elementary and secondary education, and particularly in the arts. As teachers themselves, the authors suggest classroom practices and curriculum examples in hope to enhance students' understanding of multiculturalism and lead to their "informed democratic and socially responsible action" in a rapidly changing society (12).

BERTONE, SANTINA, KEATING, CLARE, & MUL-LALY, JENNY. (2000). *THE TAXIDRIVER, THE COOK AND THE GREENGROCER: THE REPRESENTATION OF NON-ENGLISH SPEAKING BACKGROUND*

PEOPLE IN THEATRE, FILM AND TELEVISION. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research/culturally_diverse_arts/reports_and_publications/the_taxidriver,_the_cook_and_the_greengrocer_the_representation_of_non-english_speaking_background_people_in_theatre,_film_and_television

"The findings of this report prompt some fundamental questions about how well and how fully the arts community draws upon the extraordinary diversity in our community. It asks how we react to and what we experience on our stages and screens and ultimately how we then present ourselves on the world stage. *The taxidriver, the cook and the greengrocer* is the result of a national study conducted by a collaborative research team consisting of researchers from the Workplace Studies Centre and the Communications Law Centre, Victoria University of Technology, together with consultants Effective Change." (web). The study identifies many problematic trends of non-English background people's employment and representation (under-representation) in theatre, film and television. Having a close cultural tie to English theatre traditions, mainstream Australian performing art organizations often employ the same people with Anglo-Celtic values and fail to present positive and accurate image of NESB people. Examples of community-based work, and culturally diverse organizations are being analyzed as success cases. The study also contains interviews of academics, artists, presenters, and other professionals in the identified fields, on their understanding of this study and its implications.

BROWN, STUART, HAWSON, ISOBEL, GRAVES, TONY, & BAROT, MUKESH. (2001). *ECLIPSE: DEVELOPING STRATEGIES TO COMBAT RACISM IN THEATRE*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from http://www.artscouncil.org.uk/publication_archive/eclipse-developing-strategies-to-combat-racism-in-theatre/

Report from a conference looking at how the theatre industry can develop strategies to combat institutional racism in theatre, as well as developing understanding of African Caribbean and Asian theatre. A well-rounded and concise report covering all aspects of organizational planning - from leadership to staffing, and from programming to marketing and outreach. The study proposes over twenty recommendations for participants at the conference.

CHALMERS, GRAEME F. (1996). *CELEBRATING PLURALISM: ARTS, EDUCATION, AND CULTURAL DIVERSITY*. LOS ANGELES: THE GETTY EDUCATION INSTITUTE FOR THE ARTS.

This is Chalmers' initial publication on visual art education. Another follow-up of this study is his article 'Celebrating Pluralism' Six Years Later: *Visual Transculture/s, Education, and Critical Multiculturalism published in summer 2002, in Studies in Art Education* Vol.43 No.4. Chalmers references Stuhr work, and critics practices in Canadian public schools that tend to distinguish individual Ethno-specific customs instead of celebrating a "transcultural hybridized experience" (297).

CLICHÉ, DANIELLE, & WIESAND, ANDREAS. (2009). *ACHIEVING INTERCULTURAL DIALOGUE THROUGH THE ARTS AND CULTURE: CONCEPTS, POLICIES, PROGRAMMES, PRACTICES*. SYDNEY: INTERNATIONAL FEDERATION OF ARTS COUNCILS AND CULTURAL AGENCIES.

Retrieved from <http://media.ifacca.org/files/D'Art39Final.pdf>

A study done to map views and collect cases of good practice of IFACCA members, researchers, arts practitioners and NGOs, on the role of intercultural dialogue in the arts and arts policies. It suggests that there is no single arts strategy or cultural policy to address intercultural dialogue, stressing the need to focus on local efforts before thinking of international strategies. The report sets up the boundaries of intercultural dialogue in the arts, and the impetus behind programs and policies that support this conver-

sation. This dialogue is important because of its function in respecting human rights, promoting cultural diversity in the arts, promoting dialogue between/among Aboriginal and ethno-racial groups, and between countries. It surveys arts and cultural organizations on what they are doing to promote intercultural dialogues, summarizes prominent methods, and examines the challenges that such initiatives must negotiate (33-34). This resource is also available in French and Spanish.

COGMAN, LOUISE. (2006). *FAMILY FRIENDLY TOOLKIT*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from <http://www.takingpartinthearts.com/content.php?content=1289>

This toolkit supports arts organisations who wish to make a commitment to families. This study contains interviews and good practice of many arts organizations which have demonstrated success in family engagement both as audiences and participants. Being a practical toolkit, it offers step-by-step guideline from self-assessment of family friendliness, developing family friendly policies, to implementing changes.

CURTIS, LIANE, GUPTA, DIPTI, & STRAW, WILL. (2001). *CULTURE AND IDENTITY: IDEAS AND OVERVIEWS*. OTTAWA: DEPARTMENT OF CANADIAN HERITAGE.

Retrieved from http://canada.metropolis.net/events/ethnocultural/publications/cult_ident_e.pdf

From defining an independent Canadian culture different from the United States through national institutions, to the more localized cultural events expressing diverse identity concerns, it has been argued that "the public concern in the realm of culture" has changed dramatically in recent decades. As part of the Ethnocultural, Racial, Religious, and Linguistic Diversity and Identity Seminar, this bilingual resource examines the evolution of identity politics in Canadian history through a variety of artistic genres such as music, film and literature.

DHR COMMUNICATIONS. (2010). *HOW PEOPLE LIVE THEIR LIVES IN AN INTERCULTURAL SOCIETY*. DUBLIN: IRISH COMMITTEE OF THE EUROPEAN CULTURAL FOUNDATION.

Retrieved from http://www.eurocult.org/sites/www.eurocult.org/files/How_People_Liver_their_Lives_in_an_Intercultural_Society.pdf

Examines cultural diversity in Ireland beginning with the history of migration to Ireland and the success of intercultural dialogue in terms of defining cultural identity, impacting education, the delivery of public services, and the impact it has on integration in local communities. This regional study is not particularly concerned with the arts, however the role of leadership in interculturalism may have an implication on organizational level, just as the elimination of barriers to engage communities through educational and public services is applicable to the programming of an organization.

DIRECTORATE-GENERAL FOR EDUCATION AND CULTURE (EU). (2006). *INTERCULTURAL DIALOGUE CONFERENCE AND EXHIBITION: BEST PRACTICES AT COMMUNITY LEVEL*.

Retrieved from http://ec.europa.eu/dgs/education_culture/dialogue/index_en.html

This resource details 29 cases of best practices in intercultural dialogue in Europe, conclusions of the workshops held during the conference, and strategies for implementing intercultural initiatives. Comparing to the European Institute for Comparative Cultural Research's publication, this study brings intercultural dialogue down to the organizational level, and offers practical case studies of collaborations between cultural institutions, such as museums, schools and libraries. Photos of the case programs are provided, as well as the contact info of the hosting organizations, which is an great asset for organizations who seek to partake in collaborative intercultural projects. Although most of the cases are concerned with programming, there are cases of community engagement in promoting inter-city change, as well as equal opportunity employment practices.

ECKERSALL, PETER. (2001). *INTERCULTURAL PERFORMANCE IN THE CONTEXT OF CULTURAL PLURALISM*.

Retrieved from <http://en.scientificcommons.org/35755069>

This resource argues for the possibility of localised intercultural relationships in the live performing arts as an effective and pluralist site of resistance to totalising forces associated with globalisation. A case study on Journey to Confusion, a project between groups NYID and Gekidam Kaitaisha and supported by an Australian and Japanese critical forum is analyzed as an example where theatre may bring together an intercultural conversation.

ENGELHARDT, RICHARD. (2008). *THE CULTURAL DIVERSITY PROGRAMMING LENS*. PARIS: UNESCO.

Retrieved from http://www.unescobkk.org/fileadmin/user_upload/culture/Cultural_lens/CDPL_Presentation-General.pdf

PowerPoint presentation that describes the lens.

ENGLISH NATIONAL YOUTH ARTS NETWORK. (2006) *WHAT DO YOU THINK? CREATIVE YOUTH CONSULTATION AND PARTICIPATION TOOLKIT*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from <http://www.artscouncil.org.uk/about-us/guidance/toolkits/>

ENYAN (English National Youth Arts Network) is a membership body designed to unite the diverse youth arts sector across the UK. The initiative aims to raise the profile of youth arts and create opportunities for the creative and personal development of young people, predominantly those considered 'at risk'. The toolkit is designed to help those working with, or for, young people in the arts and other youth service organizations, by enabling them to consul with youth creatively.

ESAN, OLUYINKA. (2008). *APPRECIATING NOLLYWOOD: AUDIENCES AND NIGERIAN 'FILMS'*.

Retrieved from http://www.participations.org/Volume%205/Issue%201%20-%20special/5_01_esan.htm

An ethnographic study of the Nigerian movie industry — Nollywood. The history of this industry, its structure and practices are analyzed in comparison to the wider film industry (the reception of Nollywood films in the UK is examined as a case study).

FREEMAN, BARRY. (2010). *TOWARD A POSTMODERN ETHNOGRAPHY OF INTERCULTURAL THEATRE: AN INSTRUMENTAL CASE-STUDY OF THE PRAGUE-TORONTO-MANITOULIN THEATRE PROJECT.*

Retrieved from <https://tspace.library.utoronto.ca/handle/1807/24752>

Freeman gives an overview of the historical development of intercultural theatre, and argues that it is time for an alternative postmodern approach to intercultural performance critic, different from the existing modernist paradigm. Freeman criticizes the modernist discourse for incorporating nineteenth century anthropology traditions in the West that approaches different cultures with a colonial perspective. "This thesis examines collaborative intercultural theatre that brings artists from different parts of the world together to create original work. The case study of the Prague-Toronto-Manitoulin Theatre Project focuses on its instrumental value in demonstrating postmodern ethnography to consider ethics of representation in an intercultural context" (ii). This case study brings together many of the studies listed in this bibliography on intercultural exchange (Cliché & Wiesand's study, UNESCO and many European cultural institutions' publications on promoting intercultural dialogues), and puts everything into the practical use in producing a theatre project.

FRESHMINDS. (2007). *CULTURE ON DEMAND: WAYS TO ENGAGE A BROADER AUDIENCE.* LONDON: DEPARTMENT FOR CULTURE, MEDIA AND SPORT.

Retrieved from <http://www.culture.gov.uk/images/research/CultureOnDemand.pdf>

Similar to *Not for the Likes of You, Black and Minority Ethnic Engagement with London's Museums*, and *Song Cycles*, this study examines different kinds of accessing barriers, both for audiences to access cultural products, and for organizations to engage audiences. This report summarizes what drives the demand for culture among underserved groups that face barriers to accessing cultural activities. It examines how this demand is created and how it can be accessed/encouraged by arts organizations. It identifies children and families, socializing and social networks, identity, place, experience and trust as the key stimulators of this demand and suggests ways in which these factors can be tapped into.

GRAU, ANDREE. (1992). INTERCULTURAL RESEARCH IN THE PERFORMING ARTS. *DANCE RESEARCH: THE JOURNAL OF THE SOCIETY FOR DANCE RESEARCH*, 10(2).

Retrieved from <http://www.jstor.org/stable/1290652>

An earlier study on interculturalism in the performing arts, a topic shared with Freeman, Nascimento, and Pavis. "This resource looks at some aspects of the Inter-Cultural Performing Arts Research Project (ICAP) which took place at Goldsmiths' College between the summers of 1986 and 1989" (3). Patterns of cultural reproduction in the arts and inter-cultural communication will be looked at as well as problems of 'ethnicity', 'ethnic' perception and identity, 'authentication' and 'corruption' of cultural products in general.

HELEN DENNISTON ASSOCIATES. (2003) *HOLDING UP THE MIRROR: ADDRESSING CULTURAL DIVERSITY IN LONDON'S MUSEUMS.* LONDON: LONDON MUSEUM AGENCY.

Retrieved from http://research.mla.gov.uk/evidence/documents/Holding_up_the_mirror.pdf

The report examines the issues of ethnicity and racism and the role of London's museums and galleries in a diverse city, and how they address the challenge of appealing to diverse audiences. It makes recommendations for how museums can stay culturally relevant and necessary in a

changing society by refocusing their activities to address a diverse urban reality. Having researched over 174 museums across England, the report highlights best practice cases and areas for improvement, and methods for establishing organizational commitment, engaging with communities, changing internal cultures, mainstreaming diversity, and reflecting diversity in collections and interpretation.

JOUBERT, LINDY. (2008). *EDUCATION IN THE ASIA-PACIFIC REGION: ISSUES, CONCERNS AND PROSPECTS*. DORDRECHT: SPRINGER.

Retrieved from <http://www.springerlink.com/content/r71331/#section=136373&page=4&locus=17>

This book of essays explores the developments in education and schooling in the arts in the Asia-Pacific Region, including topics related to educational principles, the role of art in educating children, case studies of art education programmes, with a focus on visual art, music, theatre and new media. This study shares a simpatico relationship with Chalmers and Stuhr's call for a secondary education reform that demonstrates community engagement, creative use of digital technology, diverse and representational programming. The editor seeks to raise awareness through her book that "the arts in education are a powerful tool to engage different sectors of society to enrich and empower lives" (xv). Different from Chalmer and Stuhr's study, this collection of 24 essays is multidisciplinary, with many specific regional case studies at the same time. Although based in the Asia-Pacific region, this book may help institutions in the West to better understand their audiences with a background from that region.

KINGFISHER, WILLIAM. (2006). *THE DISCOURSE OF AUTHENTICITY IN CANADIAN ABORIGINAL ART*. OTTAWA: CANADA COUNCIL FOR THE ARTS.

Retrieved from <http://www.aboriginalcuratorialcollective.org/research/kingfisher.html>

The article talks about the issue of authenticity in Canadian Aboriginal Art under the mainstream Euro-Canadian assimilation. It calls for a revision

of the traditional approach to Aboriginal art as "tribal" art with "ethnic roots" and no reference to contemporary Aboriginal culture, and as something that only exists in the past. Case study on two exhibitions in demonstrating that the idea of authenticity is "discursively constructed" (2), Exhibition of Canadian West Coast Art: Native and Modern and Masterpieces of Indian and Eskimo Art from Canada.

LEVIN, THEODORE, AND COOPER, RACHEL. (2010). *MAKING A DIFFERENCE THROUGH THE ARTS: STRENGTHENING AMERICA'S LINKS WITH ASIAN MUSLIM COMMUNITIES*. ASIA SOCIETY.

Retrieved from http://asiasociety.org/files/pdf/as_making_difference_report.pdf

This report is one component of a larger project, Creative Voices of Islam in Asia, a three-year initiative that challenges pervasive American misperceptions of Islam by fostering an understanding and appreciation of creative voices within the multicultural societies of contemporary Asia. "Through case studies of arts and culture projects in three regions of Asia, the report presents not simply 'Muslim artists' or 'Islamic art,' but a plethora of specific forms of engagement with artistic languages, styles, forms, and genres. In doing so, it underscores the importance of long-term strategies rooted in local knowledge as a core component of building effective intercultural dialogue and exchange" (3). This study serves as success story for culture organizations to dismantle stereotypes and build informed knowledge through programming, as identifies by Vishakha N. Desai, president of Asia Society, arts and culture are "among the most conspicuous" means to promote cross-cultural exchange.

LUFKIN, MARTHA. (2009). *AMERICA IS CHANGING — BUT ARE ITS ART MUSEUMS?*

Retrieved from <http://www.theartnewspaper.com/articles/America-is-changing-but-are-its-art-museums/18563>

With the subtitle "most major institutions are still run by white people, are supported by them, and

tailor their exhibitions to suit them”, this article describes the changing ethno-racial demographics in America and the changes in programming and management that are required to reflect this. It calls for fair employment and fair representation in the American museum practices.

MAGDY, BASIM. (2003). *WALK LIKE AN EGYPTIAN*.

Retrieved from <http://universes-in-universe.org/nafas/articles/2003/magdy>

An article about the possibility of Egyptian/Middle Eastern art outside of a socio-political framework, and the impact of Western stereotypes on art production and curatorial practices in the region. This article calls for collaborative curatorial practices that generates from negotiation between “artists, curators, and galleries without dismissing any of those parties’ interests”, so that artists can take control over the contextualization of their work.

MAITLAND, HEATHER. (2005). *NAVIGATING DIFFERENCE: CULTURAL DIVERSITY AND AUDIENCE DEVELOPMENT*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from <http://www.takingpartinthearts.com/content.php?content=1203>

Arts managers, policy makers, practicing artists, academics, audience members, and commentators explore the relevance of cultural diversity in the arts, and implications for policy makers, management, programming, marketing and audience development. This is done through examining the imbalance of power and inequality, complexities of representation, how we use language, internal dynamics of an organization, and creativity and innovation in programming. A large project which details many case studies and best practice stories from arts organizations. From an economic and demographic perspective, the study begins by pointing out the necessity for cultural organizations to “stay relevant” to the population changes (16). Chapter two identifies challenges against organizational changes. Chapter three examines British arts organizations’

progression towards diversity. Chapter four draws examples from UK’s engagement with diversity in the sports and business sector. In the end, the article suggests “practical guidance on the implications of cultural identity and diversity for management, programming, marketing, and audience development” (98).

OWUOR, JENIPHER A. (2007). *INTEGRATING AFRICAN INDIGENOUS KNOWLEDGE IN KENYA’S FORMAL EDUCATION SYSTEM: THE POTENTIAL FOR SUSTAINABLE DEVELOPMENT*.

Retrieved from <http://ejournals.library.ualberta.ca/index.php/JCIE>

This paper focuses on alternative approaches to school curriculums in Sub-Saharan Africa and the role of Indigenous knowledge in promoting sustainable development. Therefore, a displacement of western perspective in favour of the integration of indigenous knowledge in the formal education system is proposed. This integration maybe adapted in mainstream arts organization’s programming.

ROOT, DEBORAH. (1998). *CANNIBAL CULTURE: ART, APPROPRIATION, AND THE COMMODIFICATION OF DIFFERENCE*. OXFORD: WESTVIEW PRESS.

“Root explores and explodes the consumption of the Other as a source of violence, passion, and spirituality (Cover)”. With examples of cases where Western cultures assimilate various minority cultures, this book synthesizes Docker’s discussion on the cultural cleansing of the indigenous people, and Stock’s reading of globalization as a commodifier of diverse cultural practices.

ROSS, MARIAMA. (2004). *ART AT THE CROSSROADS: THE CONTESTED POSITION OF INDIGENOUS ARTS IN GHANA’S POST-COLONIAL EDUCATION SYSTEMS*. *STUDIES IN ART EDUCATION* 45(2).

Retrieved from <http://www.jstor.org/stable/1321096>

This resource explores the conflicting place of indigenous arts in Ghana; the need to protect cultural heritage and the need to adopt a

perceived modernity. This paper hence reports an investigation of the presence and absence of indigenous arts in Ghana's current art educational policies and practices in post-colonial Ghana. This regional study on indigenous culture maybe compared to Forte's publication *Indigenous Cosmopolitans*, as well as Chalmers' *Celebrating Pluralism* with its focus on visual arts education's power on raising pluralist awareness.

SHABOUT, NADA. (2009). *ARE IMAGES GLOBAL?*

Retrieved from http://universes-in-universe.org/eng/nafas/articles/2009/nada_shabout

An article about the practice of the interpretation of Middle Eastern art, taking into account different cultural perspectives and influences, as well as the possibility of conceiving of a field called "Arab Art." The author calls for greater scholarly attention on the arts emerging from the Middle Eastern region, in hoping to increase contemporary knowledge of this group of work both within the region, and in the Euro-America world.

SMYTH, MORTON. (2004). *NOT FOR THE LIKES OF YOU: HOW TO REACH A BROADER AUDIENCE*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from <http://www.takingpartinthearts.com/content.php?content=943>

Morton Smyth Ltd researched cultural organisations that have changed their overall positioning and have achieved broader audiences as a result. They analysed the key criteria that enabled their success. This report is for organisations that want to attract a broad public, and are willing to go through a process of change to achieve it. Although with the end goal of raising more audiences, similar to Khan's study in *The Shared Space*, this is a step-by-step guideline on refining all aspects of organizational practices, both internal and external to the organization, to achieve greater pluralism. Internally, organizations are encouraged to rethink the role and responsibilities of leadership, build multi-disciplinary teams with diverse employees, program with audiences in mind, and bring education to the centre of

management. Externally, it is suggested that organizations proactively engage with diverse communities, establish strong new relationships, and articulate the benefit of their programming in a comprehensible language. The report also critically analysis the challenges organizations may face in real life when implementing changes, and concludes that barriers of cost, human resource, and institutional resistance can be overcome as long as organizations focus on the rewards of a pluralist practice.

STOCK, CHERYL (2005). *THE COCACOLONISATION OF DIFFERENCE: HOMOGENISED DIVERSITY IN 21ST CENTURY CULTURAL PRACTICE*. KUALA LUMPUR: CULTURAL CENTRE UNIVERSITY OF MALAYA AND MINISTRY OF CULTURE AND HERITAGE MALAYSIA.

Retrieved from <http://eprints.qut.edu.au/5730/>

"Cocacolonisation stands as a metaphor for globalisation, representing economic domination of world markets, cultural perpetuation of exported U.S. values and tastes and the spread of a monoculture, blended with instant gratification and availability." (Abstract). Globalization has been accused to distort "cultural practices and products which celebrate cultural pluralism, through homogenising and commercialising that pluralism and difference" (ibid.). This pessimistic reading of globalisation not as an opportunity to create easier access to different cultural practices, but as a force that commodifies culture and even identities cautions arts organizations to rethink their programming. It is important to support individual artists to maintain their integrity and independence, despite of the homogenising globalized economy.

TAWADROS, GILANE. (2009). *READING (AND CURATING) FROM RIGHT TO LEFT*.

Retrieved from http://universes-in-universe.org/eng/nafas/articles/2009/gilane_tawadros

An article about the intersection of politics and art and its impact on curatorial practices. The author recognizes a growing need for both audiences and curators to increase contextualization

of artworks in the age of global exchange, for “there is a tendency for us to see exhibitions and artworks as though they were free-floating structures removed from everything else around them but of course exhibitions and artworks are constructions, fabricated from the ideas, materials, and experiences derived from the world in which they circulate” (1) It is important for programmers to keep in mind, that without contextualization, museum practice faces “multiple misreading, miss-translations, and misunderstandings” (2).

TISSIER, DAMIAN, & NATHOO, SAMIR SINGH. (2004). *BLACK AND MINORITY ETHNIC ENGAGEMENT WITH LONDON'S MUSEUMS: TELLING IT LIKE IT IS: NON-USER RESEARCH*.

Retrieved from http://research.mla.gov.uk/evidence/documents/Telling_it_like_it_is_rpt.pdf

The report examines why London's museums are failing to attract an audience that is more reflective of the city's multiethnic population. It suggests that isolated examples of good practice have not been transposed into changing the mainstream practices of the museum sector. The report's focus groups explore the views and attitudes of those who do not visit the museums and their barriers to attendance. Through conducting surveys and focus group discussions, the article brings to light the dominant barriers for diverse audiences to participate in London's museum activities. Similar to *Holding up the Mirror*, and *Not for the Likes of you*, this study talks about how to combat these access barriers through reevaluation of curatorial practices, demonstrate and clearly communicate organizational commitment to local communities, and develop networks and partnerships with diverse cultural institutions (4-6).

UNESCO. (2008). *CULTURAL DIVERSITY PROGRAMMING LENS: GENERAL FRAMEWORK OF ANALYSIS*. PARIS: UNESCO.

Retrieved from http://www.unescobkk.org/fileadmin/user_upload/culture/Cultural_lens/General_Framework_June_2008.pdf

A table that outlines the framework of the UNESCO lens and suggestions for how it should be implemented, breaking down the framework into themes, key questions to ask, and sub-themes. This is a relatively more practical document produced by UNESCO. The roadmap and caution areas for producing programs that promote cultural diversity may be used as a practical guideline. For example, the table suggests that a diverse program allows greater access and participation, contains linguistic diversity, promotes intercultural dialogue, and interacts modern science with traditional knowledge.

UNESCO. (2010). *UNESCO WORLD REPORT 2: INVESTING IN CULTURAL DIVERSITY AND INTERCULTURAL DIALOGUE*. PARIS: UNESCO.

Retrieved from http://portal.unesco.org/culture/en/ev.php-URL_ID=39896&URL_DO=DO_TOPIC&URL_SECTION=201.html

This multilingual UNESCO report analyzes cultural diversity and the processes that put it into motion, shows the importance of cultural diversity in the languages, education, community and creativity, and attempts to persuade decision-makers of the importance of investing in cultural diversity. It recognizes the myriad of initiatives that are being undertaken in different countries, their relative success at intercultural dialogue and the challenges of such an undertaking, and identifies cultural diversity as integral to sustainable development and the governance of human rights. Recommendations are given to UNESCO state members on the areas: cultural diversity, intercultural dialogue, languages, education, communication and cultural contents, creativity and the market place, cultural diversity as a key to sustainable development, and cultural diversity, human rights and democratic governance. This is the umbrella project which the *Cultural Diversity Programming Lens* originated from. It is an elaborate study on international cultural diversity. Other practical that organizations may find useful to adapt in their daily operations other than the Programming Lens mentioned above are: media toolkits for cultural diversity in broadcasting, and

tools and approaches for increasing relevance of cultural diversity to corporate audiences.

AUDIENCE DEVELOPMENT

ARTS COUNCIL ENGLAND. (2005). *RESPOND: A PRACTICAL RESOURCE FOR DEVELOPING A RACE EQUALITY ACTION PLAN*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from http://www.artscouncil.org.uk/publication_archive/respond-a-practical-resource-for-developing-a-race-equality-action-plan/

"Respond is a resource to help regularly funded organisations develop a race equality action plan (for inclusive and permanent change). While primarily designed for regularly funded organisations, the publication may help other arts organisations look at how they approach race equality" (2). The study focuses on race equality, but at the same time claims to be applicable to other areas of equity, such as disability. It is a practical tool demonstrating how to develop a race equality plan step-by-step, through auditing, monitoring, and evaluating an organization. Arts Council England encourages all its regularly funded organizations to follow a particular seasonal timetable for implementing their equity action plan, and offers support as well as governance to these organizations. In executing a race equality plan, the study offers cases of good and bad examples in particular practices of Governance, Employment, Programming, Audience development, Education, and Organizational Development.

AUSTRALIA COUNCIL FOR THE ARTS. (2011) *ARTS RESEARCH IN PROGRESS AND PLANNED ACROSS AUSTRALIA*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research_hub/arts_rippa/all

An Australia Council for the Arts initiative that brings together approximately 94 projects conducted by different cultural organizations and policy makers, ranging from January 2006

to December 2015 (projected completion date for the ones in progress). The purpose of this initiative is said to "research into the arts as social, cultural or economic practice, with an emphasis on investigating contemporary policy issues and trends in the cultural sector, providing information, analysis and insight to help drive policy and planning. It includes qualitative and quantitative research into arts audiences and participants, as well as analytical research into creative industry development, arts impacts, infrastructure support for artists and regulatory and policy instruments" (2006). These 94 projects on file have mixed focuses, covering every aspect of cultural pluralism.

AUSTRALIA COUNCIL FOR THE ARTS. (2003-2006) *DIVERSITY*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research/culturally_diverse_arts/reports_and_publications/diversity

Newsletter of the Australia Council for the Arts containing information about arts in a multicultural Australia. It ceased publication with the March 2006 issue. Issues: February 2003, April 2004, October 2004, March 2006. Back issues which explore topics of young artists, identity, new media initiatives, cultural brokerage, cultural diversity and sustainable development, multicultural arts marketing, and diversity in the performing and visual arts. *Diversity* discusses achievements of the Australia Council's Arts in a Multicultural Australia policy. It's five-year strategic plan seeks to address "skilling, promotion and integration", for "action and advocacy in the arts" (web).

BARRY, JENNIFER. (2003). *MARKETING TO CULTURALLY DIVERSE AUDIENCES*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research/arts_marketing/promotion/marketing_to_culturally_diverse_audiences

The Australia Council hosted a forum on Marketing to Culturally Diverse Audiences. This overview identifies the importance of community partner-

ship and summarises the highlights from the day, including strategies to develop Non English Speaking Background audiences that are relevant to ethno-specific markets.

BRIDGWOOD, ANN, FENN, CLARE, DUST, KAREN, HUTTON, LUCY, SKELTON, ADRIENNE, & SKINNER, MEGAN. (2003). *FOCUS ON CULTURAL DIVERSITY: THE ARTS IN ENGLAND: ATTENDANCE, PARTICIPATION AND ATTITUDES*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from http://www.artscouncil.org.uk/publication_archive/focus-on-cultural-diversity-the-arts-in-england-attendance-participation-and-attitudes/

Detailed findings of a survey carried out by the Office for National Statistics, presenting information on attendance, participation and attitudes to the arts and culture among Black and minority ethnic adults in England. This is similar to the numerical part of Jermy's above study, as it provides an overview of the changing demographic and their attitude towards the arts in England. Arts Council England wishes to help government departments, funding agencies, and cultural organizations across the country with this report, in "formulating, reinterpreting, and implementing their own policies and positive action measures" (3).

BROWN, STUART, HAWSON, ISOBEL, GRAVES, TONY, & BAROT, MUKESH. (2001). *ECLIPSE: DEVELOPING STRATEGIES TO COMBAT RACISM IN THEATRE*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from http://www.artscouncil.org.uk/publication_archive/eclipse-developing-strategies-to-combat-racism-in-theatre/

Report from a conference looking at how the theatre industry can develop strategies to combat institutional racism in theatre, as well as developing understanding of African Caribbean and Asian theatre. A well-rounded and concise report covering all aspects of organizational planning — from leadership to staffing, and from programming to marketing and outreach. The study proposes over twenty recommendations for participants at the conference.

COGMAN, LOUISE. (2006). *FAMILY FRIENDLY TOOLKIT*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from <http://www.takingpartinthearts.com/content.php?content=1289>

This toolkit supports arts organisations who wish to make a commitment to families. This study contains interviews and good practice of many arts organizations which have demonstrated success in family engagement both as audiences and participants. Being a practical toolkit, it offers step-by-step guideline from self-assessment of family friendliness, developing family friendly policies, to implementing changes.

ENGLISH NATIONAL YOUTH ARTS NETWORK. (2006) *WHAT DO YOU THINK? CREATIVE YOUTH CONSULTATION AND PARTICIPATION TOOLKIT*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from <http://www.artscouncil.org.uk/about-us/guidance/toolkits/>

ENYAN (English National Youth Arts Network) is a membership body designed to unite the diverse youth arts sector across the UK. The initiative aims to raise the profile of youth arts and create opportunities for the creative and personal development of young people, predominantly those considered 'at risk'. The toolkit is designed to help those working with, or for, young people in the arts and other youth service organizations, by enabling them to consult with youth creatively.

ESAN, OLUYINKA. (2008). *APPRECIATING NOLLYWOOD: AUDIENCES AND NIGERIAN 'FILMS'*.

Retrieved from http://www.participations.org/Volume%205/Issue%201%20-%20special/5_01_esan.htm

An ethnographic study of the Nigerian movie industry — Nollywood. The history of this industry, its structure and practices are analyzed in comparison to the wider film industry (the reception of Nollywood films in the UK is examined as a case study).

FRESHMINDS. (2007). *CULTURE ON DEMAND: WAYS TO ENGAGE A BROADER AUDIENCE*. LONDON: DEPARTMENT FOR CULTURE, MEDIA AND SPORT.

Retrieved from <http://www.culture.gov.uk/images/research/CultureOnDemand.pdf>

Similar to *Not for the Likes of You, Black and Minority Ethnic Engagement with London's Museums*, and *Song Cycles*, this study examines different kinds of accessing barriers, both for audiences to access cultural products, and for organizations to engage audiences. This report summarizes what drives the demand for culture among under-served groups that face barriers to accessing cultural activities. It examines how this demand is created and how it can be accessed/encouraged by arts organizations. It identifies children and families, socializing and social networks, identity, place, experience and trust as the key stimulators of this demand and suggests ways in which these factors can be tapped into.

HELEN DENNISTON ASSOCIATES. (2003) *HOLDING UP THE MIRROR: ADDRESSING CULTURAL DIVERSITY IN LONDON'S MUSEUMS*. LONDON: LONDON MUSEUM AGENCY.

Retrieved from http://research.mla.gov.uk/evidence/documents/Holding_up_the_mirror.pdf

The report examines the issues of ethnicity and racism and the role of London's museums and galleries in a diverse city, and how they address the challenge of appealing to diverse audiences. It makes recommendations for how museums can stay culturally relevant and necessary in a changing society by refocusing their activities to address a diverse urban reality. Having researched over 174 museums across England, the report highlights best practice cases and areas for improvement, and methods for establishing organizational commitment, engaging with communities, changing internal cultures, mainstreaming diversity, and reflecting diversity in collections and interpretation.

HOWLAND, SALLY, & WILLIAMS, EBONY. (2010). *SONG CYCLES*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiancouncil.gov.au/research/aboriginal_and_torres_strait_islander_arts/reports_and_publications/song_cycles

"A joint research project of the Australia Council for the Arts and the Australasian Performing Right Association (APRA), which shows that attitudes, physical distance, training and education are among the significant barriers that prevent Indigenous artists from reaching wider audiences. *Song Cycles* suggests ways to combat the challenges of training, playing live, recording, airplay, distribution and touring faced by Indigenous musicians. The research suggests this could be done by creating an environment that fosters artistic development, ensures fair compensation to composers, song writers and music artists, improves access to the mainstream market and develops a touring festival network" (web). *Song Cycles* to Indigenous music in Australia is similar to Trepanier's studies on Aboriginal art in Canada.

JENNINGS, MEL. (2003) *A PRACTICAL GUIDE TO WORKING WITH ARTS AMBASSADORS*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from http://www.artscouncil.org.uk/publication_archive/a-practical-guide-to-working-with-arts-ambassadors/

"This is a guide to setting up an 'arts ambassador's' programme in arts organisations and using arts ambassadors as an effective tool for audience and market development. It explores good working relationships and time investment that may lead to positive changes in an organisation. (web)"

JERMYN, HELEN, & DESAI, PHILLY. (2000). *ARTS — WHAT'S IN A WORD? ETHNIC MINORITIES AND THE ARTS*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from http://www.artscouncil.org.uk/publication_archive/arts-whats-in-a-word-ethnic-minorities-and-the-arts/

This publication includes key findings and recommendations for developing ethnic audiences for

mainstream and culturally diverse arts, focusing on African, Caribbean, South Asian and Chinese people. Not only does it offer great statistical on various aspect of ethnic minorities in England (size, composition, age structure, spending habit, social activities, engagement in the arts...etc.), the article also provides background knowledge on government policies as well as that of the major funding agencies in dealing with ethnic minorities in the arts. The study identifies and analyzes ten different barriers for ethnic minorities to attend mainstream cultural events, and makes recommendations in the end for arts organizations to address these barriers. In order to enable arts organizations to evaluate their own audiences, a list of potential focus group questions are provided in the end.

KAPETOPOULOS, FOTIS. (2009). *ADJUST YOUR VIEW, A TOOLKIT: DEVELOPING MULTICULTURAL AUDIENCES FOR THE ARTS*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from <http://www.kape.com.au/adjusty-view.html>

A toolkit of ideas and steps intended to provide a framework for the development of multicultural marketing strategies for the arts and cultural products. It also provides local and overseas case studies which may be inspirational in building audiences that mirror Australia's culturally and linguistically diverse population. These case studies are not definitive but are indicative of best practice in multicultural audience development. Discussion of some of the most evident missed opportunities in the area of diverse arts marketing is included, because it helps in understanding obstacles and pitfalls which can be avoided. Dr. Richard Galdwell's notion of "cultural brokerage" discussed in Australia Council's *Diversity* newsletter is brought up again. This study provides a step-by-step guideline for diverse audience development, starting from the generation of a organizational vision to maintaining a multicultural long-term marketing strategy. Interestingly, Jakubowicz's use of a SWOT analysis in Employment Development is seen here with a different purpose of analyzing markets. Being

similar to Migliorino's work on NESB audience, this is more general to a greater audience and more contemporary.

KAPETOPOULOS, FOTIS. (2004). *WHO GOES THERE? NATIONAL MULTICULTURAL ARTS AUDIENCE CASE STUDIES*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research/culturally_diverse_arts/reports_and_publications/who_goes_there_national_multicultural_arts_audience_case_studies

Our cultural diversity has gained increasing relevance for arts and cultural organisations both as a management and marketing issue. *Who goes there? National multicultural arts audience case studies* provides the first national market research into audiences for multicultural arts product undertaken in Australia. It calls for organizations to develop a concerted plan to incorporate multiculturalism with the arts, and target on communities that are not yet represented. As success cases, this report examines three programs over the periods 2001-2003: Carnivale Multicultural Arts Festival, NSW; para//elo contemporary performance group, SA; and kultour, a national multicultural art touring network initiated in 2002 by the Australia Council for the Arts. *Who goes there?* examines patterns emerging from audience surveys, focus groups, observation and key stake holder interviews between June 2002 and April 2003. The patterns emerging in the case studies suggest that, like all arts and entertainment programs, multicultural ones are dependent on relevance, skill and production values. Cultural diversity adds value in a world of product and brand clutter.

MAITLAND, HEATHER. (2005). *NAVIGATING DIFFERENCE: CULTURAL DIVERSITY AND AUDIENCE DEVELOPMENT*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from <http://www.takingpartinthearts.com/content.php?content=1203>

Arts managers, policy makers, practicing artists, academics, audience members, and commenta-

tors explore the relevance of cultural diversity in the arts, and implications for policy makers, management, programming, marketing and audience development. This is done through examining the imbalance of power and inequality, complexities of representation, how we use language, internal dynamics of an organization, and creativity and innovation in programming. A large project which details many case studies and best practice stories from arts organizations. From an economic and demographic perspective, the study begins by pointing out the necessity for cultural organizations to “stay relevant” to the population changes (16). Chapter two identifies challenges against organizational changes. Chapter three examines British arts organizations’ progression towards diversity. Chapter four draws examples from UK’s engagement with diversity in the sports and business sector. In the end, the article suggests “practical guidance on the implications of cultural identity and diversity for management, programming, marketing, and audience development” (98).

MIGLIORINO, PINO, & CULTURAL PERSPECTIVES. (1998). *THE WORLD IS YOUR AUDIENCE: CASE STUDIES IN AUDIENCE DEVELOPMENT AND CULTURAL DIVERSITY*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research/culturally_diverse_arts/reports_and_publications/the_world_is_your_audience_case_studies_in_audience_development_and_cultural_diversity

“Focussing specifically on the development of audiences of a culturally diverse nature and of non-English speaking background, *The world is your audience* follows the path from planning through to development, marketing and presentation so the reader can refer to specific topics or use it as a step-by-step guide. Commissioned by the Australia Council for the Arts from Pino Migliorino and Cultural Perspectives, the development of *The world is your audience: case studies in audience development and cultural diversity* is premised on the fact that people from non-English speaking backgrounds are not attending mainstream cultural venues and

arts activities in the same proportion as those from an English speaking background” (web). The commissioning of this report demonstrates Australia Council for the Arts’ commitment to audience development. It is a practical tool on auditing an organization’s existing audiences and identifying new target groups. A comprehensive step-by-step guideline on non-English speaking audience development is well backed up with the use of 23 case studies. Interestingly, the study also provides cases and guideline on the reverse situation of mainstream audience development for NESB productions.

ROBERTSON, HAMISH, & MIGLIORINO, PINO. (1996). *OPEN UP! GUIDELINES FOR CULTURAL DIVERSITY VISITOR STUDIES*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research/culturally_diverse_arts/reports_and_publications/open_up!_guidelines_for_cultural_diversityvisitor_studies

“A result of research into the views, motivations and experiences of museums by people from non-English speaking and Aboriginal and Torres Strait Islander backgrounds. The project reported in this document arose from a strongly held view at the Powerhouse Museum and in the Australia Council for the Arts, that public institutions have a responsibility to ensure that all sectors of society have access to Australia’s cultural heritage. The purpose of the research is to provide Australian museum professionals with practical information and assistance so their institutions can successfully reflect, serve and promote themselves to Australia’s culturally diverse society.” Case studies investigating the interests and non-interests of diverse audiences are conducted. The report suggests specific organizations evaluation models on target audiences and barriers of access, particular marketing strategies, and visitor/non-visitor survey samples.

SCOTT, KATHERINE, SELBEE, KEVIN, & REED, PAUL. (2006). *MAKING CONNECTIONS: SOCIAL AND CIVIC ENGAGEMENT AMONG CANADIAN IMMIGRANTS*. OTTAWA: CANADA COUNCIL

ON SOCIAL DEVELOPMENT AND CARLETON UNIVERSITY.

Retrieved from <http://www.ccsd.ca/pubs/2006/makingconnections/>

The study concludes that immigrants to Canada, despite many social and economic barriers, are willing to contribute time and money to social causes. They exhibit comparable rates of social and civic engagement as Canadian-born populations. This is determined by examining rates of volunteering and donating, memberships in non-profit and charitable community groups, voting rates, frequency of following the news and current affairs, and rates and methods of informal giving. Although not particularly concerned with the arts, this report identifies barriers of access for immigrants to participate in social and civic activities, which are very similar to the visiting barriers identified in Robertson and Migliorino's study on cultural institutions. This study has a particular focus on a higher level of engagement, to recruit immigrant as volunteers and members, not just as visitors.

SMYTH, MORTON. (2004). *NOT FOR THE LIKES OF YOU: HOW TO REACH A BROADER AUDIENCE*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from <http://www.takingpartinthearts.com/content.php?content=943>

Morton Smyth Ltd researched cultural organisations that have changed their overall positioning and have achieved broader audiences as a result. They analysed the key criteria that enabled their success. This report is for organisations that want to attract a broad public, and are willing to go through a process of change to achieve it. Although with the end goal of raising more audiences, similar to Khan's study in *The Shared Space*, this is a step-by-step guideline on refining all aspects of organizational practices, both internal and external to the organization, to achieve greater pluralism. Internally, organizations are encouraged to rethink the role and responsibilities of leadership, build multi-disciplinary teams with diverse employees, program with audiences in mind, and bring education to the centre of

management. Externally, it is suggested that organizations proactively engage with diverse communities, establish strong new relationships, and articulate the benefit of their programming in a comprehensible language. The report also critically analysis the challenges organizations may face in real life when implementing changes, and concludes that barriers of cost, human resource, and institutional resistance can be overcome as long as organizations focus on the rewards of a pluralist practice.

TISSIER, DAMIAN, & NATHOO, SAMIR SINGH. (2004). *BLACK AND MINORITY ETHNIC ENGAGEMENT WITH LONDON'S MUSEUMS: TELLING IT LIKE IT IS: NON-USER RESEARCH*.

Retrieved from http://research.mla.gov.uk/evidence/documents/Telling_it_like_it_is_rpt.pdf

The report examines why London's museums are failing to attract an audience that is more reflective of the city's multiethnic population. It suggests that isolated examples of good practice have not been transposed into changing the mainstream practices of the museum sector. The report's focus groups explore the views and attitudes of those who do not visit the museums and their barriers to attendance. Through conducting surveys and focus group discussions, the article brings to light the dominant barriers for diverse audience to participate in London's museum activities. Similar to *Holding up the Mirror*, and *Not for the Likes of you*, this study talks about how to combat these access barriers through reevaluation of curatorial practices, demonstrate and clearly communicate organizational commitment to local communities, and develop networks and partnerships with diverse cultural institutions (4-6).

TRIENEKENS, SANDRA. (2002). 'COLOURFUL' DISTINCTION: THE ROLE OF ETHNICITY AND ETHNIC ORIENTATION IN CULTURAL CONSUMPTION.

Retrieved from http://www.sciencedirect.com/science?_ob=ArticleURL&_udi=B6VC3-475B0BJ-4&user=994540&coverDate=08%2F31%2F2002&_rdoc=1&fmt=high&_orig=search&_sort=d&docanchor=&view=c&_searchStrId=1433528067&

rerunOrigin=google&_acct=C000050024&_version=1&_urlVersion=0&_userid=994540&md5=d03c371f2922ab74dad7503fed300518

"This article studies the relation between conventional class indicators of cultural consumption and ethnicity. This is done by taking three kinds of cultural capital into account, i.e., highbrow, popular and community-based cultural capital, and two dimensions of ethnicity, i.e., country of origin and ethnic orientation. Ethnic orientation is an indicator built for this purpose on Homi Bhabha's notion of hybrid identity to move beyond monolithic classifications such as country of origin. It becomes clear that, particularly with regard to highbrow culture, ethnic orientation surpasses conventional class indicators of distinction in cultural consumption such as educational attainment and age. Ethnicity as ethnic orientation also has a stronger effect than country of origin on the consumption of highbrow and popular culture. Additionally, it is shown that a strong orientation on the Western society leads to a higher number of visits not only to highbrow culture, but also to popular and community-based culture. The analyses are based on empirical data on cultural consumption in Rotterdam, the Netherlands (Abstract)". This regional study on hybrid identity is similar to Ballinger's study on Balkan hybrid population. The proposed relation between ethnic orientation (instead of the traditional class distinction) and cultural consumption may have an implication on audience development practices. Organizations could potentially adopt the findings in this study in reevaluating their target audience for different kinds of cultural capitals.

UNESCO. (2010). *UNESCO WORLD REPORT 2: INVESTING IN CULTURAL DIVERSITY AND INTERCULTURAL DIALOGUE*. PARIS: UNESCO.

Retrieved from http://portal.unesco.org/culture/en/ev.php_URL_ID=39896&URL_DO=DO_TOPIC&URL_SECTION=201.html

This multilingual UNESCO report analyzes cultural diversity and the processes that put it into motion, shows the importance of cultural

diversity in the languages, education, community and creativity, and attempts to persuade decision-makers of the importance of investing in cultural diversity. It recognizes the myriad of initiatives that are being undertaken in different countries, their relative success at intercultural dialogue and the challenges of such an undertaking, and identifies cultural diversity as integral to sustainable development and the governance of human rights. Recommendations are given to UNESCO state members on the areas: cultural diversity, intercultural dialogue, languages, education, communication and cultural contents, creativity and the market place, cultural diversity as a key to sustainable development, and cultural diversity, human rights and democratic governance. This is the umbrella project which the *Cultural Diversity Programming Lens* originated from. It is an elaborate study on international cultural diversity. Other practical that organizations may find useful to adapt in their daily operations other than the Programming Lens mentioned above are: media toolkits for cultural diversity in broadcasting, and tools and approaches for increasing relevance of cultural diversity to corporate audiences.

WALKER-KUHNE, DONNA. (2005). *INVITATION TO THE PARTY: BUILDING BRIDGES TO THE ARTS, CULTURE, AND COMMUNITY*. NEW YORK: THEATRE COMMUNICATIONS GROUP.

A discussion on strategies and methods to engage and sustain diverse communities as participants for the arts. Author Donna Walker-Kuhne's Walker International Communications Group has been providing marketing consultation service to arts organizations since 1984. Having raised over \$13 million earned income promoting arts to multicultural audiences, Walker-Kuhne shares the expertise in her first book *Invitation to the Party* with success stories and practical tools.

WELLS, JANET, GRUBSKI, MAGDALENA, KRUGER, KIM, & GOODFELLOW, DANIEL. (2007) *ARTS MARKETING SUMMIT 2007: STRATEGIES FOR CREATING DIVERSE AUDIENCES*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/resources/reports_and_publications/subjects/marketing/strategic_planning/arts_marketing_summit_2007_strategies_for_creating_diverse_audiences

A panel of arts marketers present case studies and discuss strategies for reaching diverse audiences, including niche markets. Each identifies strategies that can be transferred to marketplaces of all sizes.

YOUNG, NANCY. (2001). *BEAT A DIFFERENT DRUM: A HANDBOOK FOR MARKETING CULTURAL DIVERSITY IN THE ARTS*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research/arts_marketing/audience_development/beat_a_different_drum_a_handbook_for_marketing_cultural_diversity_in_the_arts

A key outcome of Arts Queensland's Marketing Cultural Diversity Research Study, "Beat a Different Drum" is a step-by-step guide to marketing to culturally diverse audiences, and gives insight into strategies that have already been implemented by others. This guidebook is not only beneficial to arts organizations, but also individual artists who wish to market themselves (case study on a Chinese Australian performing artist who successfully promoted her own work).

EMPLOYMENT AND PROFESSIONAL DEVELOPMENT

ACHILLES, VANESSA, MAJELLA RIO, MARIA, & CAPELLO, ALEXANDRA. (2008) *THE CULTURAL DIVERSITY PROGRAMMING LENS TOOLKIT*. PARIS: UNESCO.

Retrieved from http://www.unescobkk.org/fileadmin/user_upload/culture/Cultural_lens/CDPL_Toolkit_January_2008.pdf

Developed by UNESCO, the document describes their Cultural Diversity Programming framework which is used to analyze and evaluate whether policies, programs, and practices promote cultural diversity and lays out the framework for implementing such a lens in national cultural policies

and programming, its cycles, and gives examples of lenses that can be used. This is a much more detailed version of *Cultural Diversity Programming Lens: General Framework of Analysis*. It promotes the same lens that is said to be "an interdisciplinary tool to systematically analyze and evaluate whether policies, programs, and practices promote the concept and principles of cultural diversity." UNESCO envisions this to be applicable for all levels of government, universities and NGOs, in project proposals, on-going projects, programmes and strategies organizations, policy/law/regulations generation...etc. The report also offers different thematic use of the lens at different organizational functions that concerns not only with programming, but also strategic planning and staff training.

This toolkit offers practical case studies of collaborations between cultural institutions, such as museums, schools and libraries. Photos of the case programs are provided, as well as the contact info of the hosting organizations, which is an great asset for organizations who seek to partake in collaborative intercultural projects. Although most of the cases are concerned with programming, there are cases of community engagement in promoting inter-city change, as well as equal opportunity employment practices.

ARTS COUNCIL ENGLAND. (2005). *RESPOND: A PRACTICAL RESOURCE FOR DEVELOPING A RACE EQUALITY ACTION PLAN*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from http://www.artscouncil.org.uk/publication_archive/respond-a-practical-resource-for-developing-a-race-equality-action-plan/

"Respond is a resource to help regularly funded organisations develop a race equality action plan (for inclusive and permanent change). While primarily designed for regularly funded organisations, the publication may help other arts organisations look at how they approach race equality" (2). The study focuses on race equality, but at the same time claims to be applicable to other areas of equity, such as disability. It is a practical tool demonstrating how to develop a race equality

plan step-by-step, through auditing, monitoring, and evaluating an organization. Arts Council England encourages all its regularly funded organizations to follow a particular seasonal timetable for implementing their equity action plan, and offers support as well as governance to these organizations. In executing a race equality plan, the story offers cases of good and bad examples in particular practices of Governance, Employment, Programming, Audience development, Education, and Organizational Development.

AUSTRALIA COUNCIL FOR THE ARTS. (2011) *ARTS RESEARCH IN PROGRESS AND PLANNED ACROSS AUSTRALIA*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research_hub/arts_rippa/all

An Australia Council for the Arts initiative that brings together approximately 94 projects conducted by different cultural organizations and policy makers, ranging from January 2006 to December 2015 (projected completion date for the ones in progress). The purpose of this initiative is said to “research into the arts as social, cultural or economic practice, with an emphasis on investigating contemporary policy issues and trends in the cultural sector, providing information, analysis and insight to help drive policy and planning. It includes qualitative and quantitative research into arts audiences and participants, as well as analytical research into creative industry development, arts impacts, infrastructure support for artists and regulatory and policy instruments” (2006). These 94 projects on file have mixed focuses, covering every aspect of cultural pluralism.

AUSTRALIA COUNCIL FOR THE ARTS. (2003-2006) *DIVERSITY*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research/culturally_diverse_arts/reports_and_publications/diversity

Newsletter of the Australia Council for the Arts containing information about arts in a

multicultural Australia. It ceased publication with the March 2006 issue. Issues: February 2003, April 2004, October 2004, March 2006. Back issues which explore topics of young artists, identity, new media initiatives, cultural brokerage, cultural diversity and sustainable development, multicultural arts marketing, and diversity in the performing and visual arts. *Diversity* discusses achievements of the Australia Council's Arts in a Multicultural Australia policy. Its five-year strategic plan seeks to address “skilling, promotion and integration”, for “action and advocacy in the arts” (web).

BERTONE, SANTINA, KEATING, CLARE, & MULLALY, JENNY. (2000). *THE TAXIDRIVER, THE COOK AND THE GREENGROCER: THE REPRESENTATION OF NON-ENGLISH SPEAKING BACKGROUND PEOPLE IN THEATRE, FILM AND TELEVISION*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research/culturally_diverse_arts/reports_and_publications/the_taxidriver,_the_cook_and_the_greengrocer_the_representation_of_non-english_speaking_background_people_in_theatre,_film_and_television

“The findings of this report prompt some fundamental questions about how well and how fully the arts community draws upon the extraordinary diversity in our community. It asks how we react to and what we experience on our stages and screens and ultimately how we then present ourselves on the world stage. *The taxidriver, the cook and the greengrocer* is the result of a national study conducted by a collaborative research team consisting of researchers from the Workplace Studies Centre and the Communications Law Centre, Victoria University of Technology, together with consultants Effective Change.” (web). The study identifies many problematic trends of non-English background people's employment and representation (under-representation) in theatre, film and television. Having a close cultural tie to English theatre traditions, mainstream Australian performing art organizations often employ the same people with Anglo-Celtic values and fail to present positive and accurate image of NESB

people. Examples of community-based work, and culturally diverse organizations are being analyzed as success cases. The study also contains interviews of academics, artists, presenters, and other professionals in the identified fields, on their understanding of this study and its implications.

BRANDELLERO, AMANDA. (2009). *CROSSING CULTURAL BORDERS: MIGRANTS AND ETHNIC DIVERSITY IN THE CULTURAL INDUSTRIES*. AMSTERDAM: EUROPEAN CULTURAL FOUNDATION.

Retrieved from http://www.eurocult.org/sites/www.eurocult.org/files/crossing_cultural_borders.pdf

The report examines how ethnic diversity is experienced in cultural production and consumption of cultural industry goods, paying particular attention to representations of the world that these products enact and how they are shaped by various stakeholders. It explores the role of migrants in Western culture, quoting that "it is in the mind of the marginal man — where the changes and fusions of culture are going on" (Stonequist in Brandellero, 10). Three questions are addressed in this study: 1) how ethnic diversity is activated as symbolic and aesthetic fuel to drive innovation in processes of commodification of culture; 2) how mediation of tastes and trend within the cultural industries comes to shape the boundaries between ethnic/non-ethnic cultural products; 3) how ethnic diversity matters in the cultural industries (12). This study has a significant implication on how organizations and policy makers seeking change and innovation may welcome more migrants and "migrant cultural entrepreneurs" into mainstream cultural industries (31).

BROWN, STUART, HAWSON, ISOBEL, GRAVES, TONY, & BAROT, MUKESH. (2001). *ECLIPSE: DEVELOPING STRATEGIES TO COMBAT RACISM IN THEATRE*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from http://www.artscouncil.org.uk/publication_archive/eclipse-developing-strategies-to-combat-racism-in-theatre/

Report from a conference looking at how the theatre industry can develop strategies to combat institu-

tional racism in theatre, as well as developing understanding of African Caribbean and Asian theatre. A well-rounded and concise report covering all aspects of organizational planning — from leadership to staffing, and from programming to marketing and outreach. The study proposes over twenty recommendations for participants at the conference.

COPE, BILL, KALANTZIS, MARY, & ZIGURAS, CHRISTOPHER. (2003). *MULTIMEDIA, MULTICULTURALISM AND THE ARTS*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.austriacouncil.gov.au/research/culturally_diverse_arts/reports_and_publications/multimedia,_multiculturalism_and_the_arts

"A report commissioned by the Australia Council for the Arts to address the question: are multimedia trends in Australia leading to increasing homogeneity or do they suggest tools for cultural pluralism? This publication is an updated version of a discussion paper prepared for the Australia Council for the Arts in 1998, entitled *A multicultural superhighway?*" (web) The study analyzes access to multimedia as a mean of artistic expression for multicultural society. The widespread of multimedia is a tool for cultural pluralism but at the same time raises questions of homogeneity in a globalized world. Whether or not certain information and communication technologies restrict access to English speakers instead of enhancing production amongst diverse communities is being explored.

DIRECTORATE-GENERAL FOR EDUCATION AND CULTURE (EU). (2006). *INTERCULTURAL DIALOGUE CONFERENCE AND EXHIBITION: BEST PRACTICES AT COMMUNITY LEVEL*.

Retrieved from http://ec.europa.eu/dgs/education_culture/dialogue/index_en.html

This resource details 29 cases of best practices in intercultural dialogue in Europe, conclusions of the workshops held during the conference, and strategies for implementing intercultural initiatives. Comparing to the European Institute for Comparative Cultural Research's publication, this study brings intercultural dialogue down to the

FIELD, YVONNE, & HARROW, MARIETTA. (2001). *ROUTES ACROSS DIVERSITY — DEVELOPING THE ARTS OF LONDON'S REFUGEE COMMUNITIES*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from <http://www.takingpartinthearts.com/content.php?content=955>

This report examines Arts Council England, London's Regional Challenge activity in the second year of the New Audiences Programme. Regional Challenge, one of the 14 strands of the New Audiences Programme, aimed to develop projects specific to each region. It describes the activity that aimed to develop the arts of London's refugee communities by developing and externally evaluating 11 refugee led arts projects. Recommendations to different affiliating organizations (arts council, refugee community organizations, arts organizations, and statutory sector) are made in the end, to promote greater collaboration and engage London's various refugee communities.

GLOW, HILARY, & JOHANSON, KATYA (2008). *AUSTRALIAN INDIGENOUS PERFORMING ARTS AND CULTURAL POLICY*.

Retrieved from http://docs.google.com/viewer?a=v&q=cache:2S-OfTMRmxkJ:www.deakin.edu.au/dro/eserv/DU:30019128/glow-australian-indigenous-2008.pdf+cultural+pluralism+in+the+performing+arts+report&hl=en&gl=ca&pid=bl&srcid=ADGEEShTve51L9_huje6N7EuJN3IWxXP-T5OR60z-7GBWHknYr4tVRl6VCjd455iWVQJWEDIP-gNP757gNwnkmPk9sJWzSquSjQd4Mzqlq-e_ECH-zN4AGNUiOU88qNgCDeotLPCIKs8aat&sig=AHIEtbQ6n2Cmjnrnyn2trz9EDodYYf73mOw

"This paper examines how Australian Indigenous cultural policies have contributed to the development of Aboriginal theatre since the early 1990s. In many respects, the flourishing of Indigenous performing arts exemplify the priorities of national cultural policy more broadly" (1). This study may be looked at next to Howland and Williams' 2010 report *Song Cycles*, where various barriers for Indigenous artists to reach wider audiences are made clear, and the suggested ways of combating these barriers may be found

here in the development of Australian Indigenous cultural policies.

GUNEW, SNEJA, & RIZVI, FAZAL. (1994). *CULTURE, DIFFERENCE AND THE ARTS*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.austriacouncil.gov.au/research/culturally_diverse_arts/reports_and_publications/culture,_difference_and_the_arts

"*Culture, difference and the arts* brings together a set of essays by leading cultural critics, arts practitioners and administrators who address the challenge of developing new ways of thinking about the role of the arts in a multicultural society. Essays: "Arts for a multicultural Australia: redefining the culture (points out that "aesthetic traditions and excellences are invented categories often used to practice a politics of exclusions"); "Vocabularies of Excellence: rewording multicultural arts policy (further the previous discussion in saying that in Australia, the notion of excellence ultimately serves to marginalise NESB artists); "An inconstant politics: thinking about the traditional and the contemporary (suggests a re-evaluation of the presentation of the "contemporary", not as an opposition to the "traditional", but in its transitional ... multicultural context); "The arts, education and the politics of multiculturalism (calls for a new arts education that encourages students to "articulate their diverse lived cultures", instead of losing their culture to achieve a homogenised identity); "Aboriginal arts in relation to multiculturalism (criticizes the "monopolisation of the Aboriginal arts industry by non-Indigenous Australians"); "Australian (dis)contents: film, mass media and multiculturalism (brings to light the problematic practices in contemporary film, television and the mass media to marginalise and patronise "the other"); "Traditions and transition in South Asian performing arts in multicultural Australia (discusses the growth of South Asian performing arts and its potential for "evolving a distinctive culture ... in multicultural Australia"); "Big banana and little Italy: multicultural planning and urban design in Australia (focuses on urban design in both public and private spaces, and

the industry's inadequate representation of the Australian multicultural society)," "Community arts and its relation to multicultural arts (calls for a greater understanding amongst funding agencies to wisely use their power in "broadening participation and skill levels in the community, support local content and innovation, and nurture audiences to be more culturally informed")," "Consultation and ethnic communities (talks about the importance of consultation with NESB artists and communities in "the formulation and implementation of arts and cultural policies")," "Funding: a checklist (offers a practical checklist for NESB artists who are seeking funding from both the government and non-government organizations)," "Persistent encounters: the Australia Council and multiculturalism (analyzes the history of the Australia Council for the arts and the institutional resistance that challenges the formation and implementation of multicultural policies)." (xi-xvi).

HELEN DENNISTON ASSOCIATES. (2003) *HOLDING UP THE MIRROR: ADDRESSING CULTURAL DIVERSITY IN LONDON'S MUSEUMS*. LONDON: LONDON MUSEUM AGENCY.

Retrieved from http://research.mla.gov.uk/evidence/documents/Holding_up_the_mirror.pdf

The report examines the issues of ethnicity and racism and the role of London's museums and galleries in a diverse city, and how they address the challenge of appealing to diverse audiences. It makes recommendations for how museums can stay culturally relevant and necessary in a changing society by refocusing their activities to address a diverse urban reality. Having researched over 174 museums across England, the report highlights best practice cases and areas for improvement, and methods for establishing organizational commitment, engaging with communities, changing internal cultures, mainstreaming diversity, and reflecting diversity in collections and interpretation.

HOWLAND, SALLY, & WILLIAMS, EBONY. (2010). *SONG CYCLES*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research/aboriginal_and_torres_strait_islander_arts/reports_and_publications/song_cycles

"A joint research project of the Australia Council for the Arts and the Australasian Performing Right Association (APRA), which shows that attitudes, physical distance, training and education are among the significant barriers that prevent Indigenous artists from reaching wider audiences. *Song Cycles* suggests ways to combat the challenges of training, playing live, recording, airplay, distribution and touring faced by Indigenous musicians. The research suggests this could be done by creating an environment that fosters artistic development, ensures fair compensation to composers, song writers and music artists, improves access to the mainstream market and develops a touring festival network" (web). *Song Cycles* to Indigenous music in Australia is similar to Trepanier's studies on Aboriginal art in Canada.

JAKUBOWICZ, ANDREW. (2001). *PROFESSIONAL DEVELOPMENT FOR MULTICULTURAL ARTS WORKERS: CRITICAL ISSUES FOR ACTION*. SYDNEY: AUSTRALIA COUNCIL FOR THE ARTS.

Retrieved from http://www.australiacouncil.gov.au/research/culturally_diverse_arts/reports_and_publications/professional_development_for_multicultural_arts_workers_critical_issues_for_action

"Reports on professional development experiences and needs of multicultural arts workers in Australia, leading to the development of MAPD (Multicultural Arts Professional Development)" (web). A SWOT (strengths, weaknesses, opportunities and threats) analysis was conducted in order to determine "content and delivery strategies for professional development" (2). This report suggests many aspects in which an organization may choose to commit to cultural inclusiveness.

LUFKIN, MARTHA. (2009). *AMERICA IS CHANGING — BUT ARE ITS ART MUSEUMS?*

Retrieved from <http://www.theartnewspaper.com/articles/America-is-changing-but-are-its-art-museums?/18563>

With the subtitle “most major institutions are still run by white people, are supported by them, and tailor their exhibitions to suit them”, this article describes the changing ethno-racial demographics in America and the changes in programming and management that are required to reflect this. It calls for fair employment and fair representation in the American museum practices.

SMYTH, MORTON. (2004). *NOT FOR THE LIKES OF YOU: HOW TO REACH A BROADER AUDIENCE*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from <http://www.takingpartinthearts.com/content.php?content=943>

Morton Smyth Ltd researched cultural organisations that have changed their overall positioning and have achieved broader audiences as a result. They analysed the key criteria that enabled their success. This report is for organisations that want to attract a broad public, and are willing to go through a process of change to achieve it. Although with the end goal of raising more audiences, similar to Khan’s study in *The Shared Space*, this is a step-by-step guideline on refining all aspects of organizational practices, both internal and external to the organization, to achieve greater pluralism. Internally, organizations are encouraged to rethink the role and responsibilities of leadership, build multi-disciplinary teams with diverse employees, program with audiences in mind, and bring education to the centre of management. Externally, it is suggested that organizations proactively engage with diverse communities, establish strong new relationships, and articulate the benefit of their programming in a comprehensible language. The report also critically analysis the challenges organizations may face in real life when implementing changes, and concludes that barriers of cost, human resource, and institutional resistance can be overcome as long as organizations focus on the rewards of a pluralist practice.

TREPANIER, FRANCE. (2008). *ABORIGINAL ARTS RESEARCH INITIATIVE*. OTTAWA: CANADA COUNCIL FOR THE ARTS.

Retrieved from http://www.canadacouncil.ca/publications_e/research/art_abo/uy128716664297918944.htm

“This document is a report on a series of consultations that were held in 2007 with Aboriginal artists, arts administrators, elders, youth and other community members. It is part of the Aboriginal Arts Research Initiative (AARI) which has been established in order to plan and undertake research which will support and inform the Canada Council’s Aboriginal Arts Action Plan (AAP). It aims to measure the impact of the arts on Aboriginal communities and the broader impact of Aboriginal arts in Canada and internationally” (3). The study makes recommendation on organizational infrastructure that supports community engagement and professional development opportunities for Aboriginal artists. Furthermore, through discussion of the various practices of Aboriginal art, in the contemporary society and at different time in history, the report seeks to raise interest and understanding in Aboriginal arts, provincially, nationally, and internationally

TREPANIER, FRANCE. (2008). *FINAL REPORT: ABORIGINAL ARTS ADMINISTRATION FORUM*. OTTAWA: CANADA COUNCIL FOR THE ARTS.

Retrieved from http://www.canadacouncil.ca/publications_e/research/art_abo/vd128798717021038250.htm

A bilingual report on the Aboriginal Arts Administration Forum. This two-and-a-half-day forum was hosted by the Aboriginal Leadership and Management Programs at the Banff Centre dedicated to designing and delivering professional development programs for Aboriginal leaders, managers, directors and administrators. Focusing on the cultural sector in particular, the study analyzes realities of Aboriginal arts administration in Canada and the needs for training, professional development, and mentorship in the field. It explores the challenges and opportunities in Aboriginal arts administration, discusses existing research and approaches in the field, reviews best practices in Canada, benefits from the knowledge of senior administrators, explores formulas for training, and formulates recommendations for future action.

BACKGROUND

ALAKE, OLU. (2005). *AND WHO AM I? CULTURAL DIVERSITY, IDENTITIES AND DIFFERENCE.*

Retrieved from <http://www.culturalrights.net/en/documentos.php?c=19&p=160>

An examination of the changes in cultural policy, attitudes and citizenship in multicultural Europe and the concept of identity and multiple identities. The author's testimonial on dynamic identities is a good background reading for arts managers who wish to better understand diverse audiences.

BALLINGER, PAMELA. (2004). *AUTHENTIC HYBRIDS IN THE BALKAN BORDERLANDS. CURRENT ANTHROPOLOGY*45(1),

Retrieved from <http://www.jstor.org.myaccess.library.utoronto.ca/stable/10.1086/379633>

This regional study on hybrid identity in the Balkan area is similar to Deschaumes's essays on cultural diversity in the same geographic area. It critiques prevalent assumptions about hybridity through the analysis of identity in the western borderlands of the former Yugoslavia. "Cultural fundamentalism" is identified as naturalizing culture and being a feature of contemporary Europe therein proving productive for reconsidering hidden problems of race and hybridity. The essays concludes that problematic race and hybridity issues exist both in "empirical context of Europe, and on the theoretical terrain of anthropology", and that these concerns ought to be reevaluated in the contemporary cultural sector.

BERNIER, IVAN. (2009) *ANALYSIS OF THE UIS INTERNATIONAL SURVEY ON FEATURE FILM STATISTICS.* PARIS: UNESCO.

Retrieved from <http://www.uis.unesco.org/Library/Pages/DocumentMorePage.aspx?docIdValue=409&docIdFld=ID>

An survey conducted by the UNESCO Institute for Statistics from 2005-2006 that examines

101 countries. It discusses cinema in developing countries like Nollywood, cinema multiplex distribution, worldwide film production, box office statistics, the use of technology in filmmaking worldwide, diversity of languages represented in films, while acknowledging a dearth of information from developing countries which affects the conclusions of the study. UNESCO's internationally comparable data is designed to assist with studies of diversity and cultural expressions. The study concludes a growing popularity for films in development countries, both in the entertainment and the production industry.

CANADA COUNCIL FOR THE ARTS. (2008). *CONTEMPORARY ABORIGINAL ART IN CANADA: FACT SHEET.* OTTAWA: CANADA COUNCIL FOR THE ARTS.

Retrieved from <http://www.canadacouncil.ca/NR/rdonlyres/E1818F5A-AD2F-4333-B719-BFF290B25146/0/FactSheetAboriginalENG.pdf>

This 11-page fact sheet highlights some key statistical findings from a combination of research reports and statistical information from Statistics Canada including information related to: History of Contemporary Aboriginal Arts in Canada, Aboriginal Artists in Canada, Aboriginal Arts Organizations, Public Interest in Aboriginal Arts, Aboriginal Peoples Participation in Arts, Aboriginal Arts and the Government, Aboriginal Arts in Canada Today. It has been pointed out that Aboriginal people commonly work in the arts as artists rather than as administrative professions, and that comparing to all Canadian artists, Aboriginal artists in average make significantly less. The development of Aboriginal art relies on higher exposure to generate greater public awareness and interest, as well as greater cultural participation of both On-Reserve and Off-Reserve Aboriginal communities.

CANADA COUNCIL FOR THE ARTS. (2009). *CONTEMPORARY INUIT ART IN CANADA: FACT SHEET.* OTTAWA: CANADA COUNCIL FOR THE ARTS.

Retrieved from <http://www.canad->

acouncil.ca/publications_e/fact_sheets/zs128945748721381306.htm

Similar to Canada Council for the Arts' in 2008 publication *Contemporary Aboriginal art in Canada: Fact sheet*, this 12-page bilingual document highlights some key statistical findings from a combination of research reports and statistical information from Statistics Canada including information related to History of Inuit Arts in Canada, Inuit Artists in Canada, Inuit Arts Organizations, Examples of Canada Council Funding, Young Inuit Children and Their Families, Inuit Arts and the Government, Inuit Arts in Canada Today.

COCQ, EMMANUEL, & LEVY, FLORENCE. (2006). *AUDIOVISUAL MARKETS IN THE DEVELOPING WORLD*. PARIS: UNESCO.

Retrieved from <http://unesdoc.unesco.org/images/0014/001461/146192e.pdf>

A study on the audiovisual industry and public service broadcasting in eleven developing countries, in light of international trade and its effect on local cultural expression. Patterns of production, consumption and trade are being analyzed. The purpose of this study is said to stimulate re-examination of national audiovisual and broadcasting policies for the expression of local cultures.

COLLINS, JOCK. (2011). *IDENTITIES AND DIVERSITY. COSMOPOLITAN CIVIL SOCIETIES: AN INTERDISCIPLINARY JOURNAL*. SYDNEY: UNIVERSITY OF TECHNOLOGIES SYDNEY.

Retrieved from <http://utsescholarship.lib.uts.edu.au/epress/journals/index.php/mcs/issue/view/138>

This collection of nine articles seeks to discuss "the notion of identities and diversity from multiple, dynamic, perspectives is central to the cosmopolitan research project, as is the notion of agency". The majority of the essays explore the issue of identity, specifically the many aspect of Chinese immigration to Australia — the discriminative government policies in Australian history, "The Chinese" as the others, diasporic

interdependence within different ethnic Chinese communities, Chinese as non-mainstream both politically and culturally, and Chinese immigrant legal battles (i-iii). These articles may help organizations who seek to engage Chinese communities to better understand the upbringing of Chinese diasporic identity.

CONWILL, KINSHASHA HOLMAN. (2009) *AMERICAN ART STILL NEEDS SUPPORT*.

Retrieved from: <http://www.theartnewspaper.com/articles/African-American-art-still-needs-support/18560>

A very brief article acknowledging the Obama's initiative to diversify White House's visual art collection, and the potential implication of this action.

DESCHAUMES, GHISLAINE GLASSON. (2007/2008). *DIVERSITIES IN PERSPECTIVE*. AMSTERDAM: EUROPEAN CULTURAL FOUNDATION.

Retrieved from http://www.eurocult.org/sites/www.eurocult.org/files/diversities_in_perspective_en.pdf

These essays examine cultural diversity in the Balkan area, cultural exchange between Russia and the rest of Europe, as well as cultural cooperation in general in the European Union, giving a good case study of regional approaches to diversity.

DHR COMMUNICATIONS. (2010). *HOW PEOPLE LIVE THEIR LIVES IN AN INTERCULTURAL SOCIETY*. DUBLIN: IRISH COMMITTEE OF THE EUROPEAN CULTURAL FOUNDATION.

Retrieved from http://www.eurocult.org/sites/www.eurocult.org/files/How_People_Liver_their_Lives_in_an_Intercultural_Society.pdf

Examines cultural diversity in Ireland beginning with the history of migration to Ireland and the success of intercultural dialogue in terms of defining cultural identity, impacting education, the delivery of public services, and the impact it has on integration in local communities. This regional study is not particularly concerned with the arts, however the role of leadership in interculturalism may have an

implication on organizational level, just as the elimination of barriers to engage communities through educational and public services is applicable to the programming of an organization.

FORTE, MAXIMILIAN C. (2010). *INDIGENOUS COSMOPOLITANS: TRANSNATIONAL AND TRANS-CULTURAL INDIGENEITY IN THE TWENTY-FIRST CENTURY*. NEW YORK: PETER LANG PUBLISHING

A collection of essays and case studies on Indigenous peoples from the perspective of cosmopolitan theory, and on cosmopolitanism from the perspective of the indigenous world. Analysing ethnography from around the world, the authors demonstrate the universality of the local — Indigeneity — and the particularity of the universal — cosmopolitanism. Chapter seven, *Transnational Migration and Indigeneity in Canada: A Case Study of Urban Inuit*, examines the contemporary urban Inuit space in Canadian cities and its “internal cosmopolitanism” for bringing together different generations of urban Inuit people (11).

HEFFELFINGER, ELIZABETH, & WRIGHT, LAURA. (2011). *VISUAL DIFFERENCE: POSTCOLONIAL STUDIES AND INTERCULTURAL CINEMA*. NEW YORK: PETER LANG PUBLISHING.

Through case studies of intercultural films and their reception, the authors seeks to “provide analyses in which scholars and teachers can explore the ways that the films examined herein work to further and complicate our understanding of ‘postcolonial’ as a fraught and evolving theoretical stance” (Cover).

KATZ, STANLEY. (1985) *HISTORY, CULTURAL POLICY, AND INTERNATIONAL EXCHANGE IN THE PERFORMING ARTS*. PERFORMING ARTS JOURNAL 9(2/3).

Retrieved from <http://www.jstor.org/stable/3245512>

This paper explores the notion of a crisis of cultural internationalism in the context of America public policy formulation and that most policies were never specifically intended to impact upon

the Arts. Hence, a comparative study is drawn between the American and European model in order to critique upon the notion of a ‘national’ cultural policy which can then bring change to the international cultural exchange in the performing arts.

KHAN, NASEEM. (2003). *REINVENTING BRITAIN: CULTURAL DIVERSITY UP FRONT AND ON SHOW*. LONDON: ARTS COUNCIL ENGLAND.

Retrieved from http://www.artscouncil.org.uk/publication_archive/reinventing-britain-cultural-diversity-up-front-and-on-show/

A short joint publication between the Guardian and Decibel project (Arts Council England diversity initiative) that explores the idea of cultural pluralism and details the development of cultural diversity in the performing and visual arts in England. This study outlines the milestones of cultural diversity development in both Visual and Performing Arts, from the 60s to the 90s. Minority artists are being interviewed on their experience on this topic.

MALONEY, S. TIMOTHY. *CULTURAL DIVERSITY IN CANADA*.

Retrieved from <http://www.imc-cim.org/programmes/WFM3/papers/session1/Maloney.pdf>

A statistical overview of the diversity in Canada, particularly in the broadcasting, new media and other cultural industries. It gives a brief analysis of how big cultural institutions in Canada such as the Department of Canadian Heritage, Canada Council for the Arts, National Arts Centre, Canadian Museum of Nature, Canadian Broadcasting Corporation, National Film Board of Canada...etc. contributes to creating a diverse Canadian content.

MCGONAGLE, TARLACH. (2008). *THE PROMOTION OF CULTURAL DIVERSITY VIA NEW MEDIA TECHNOLOGIES: AN INTRODUCTION TO THE CHALLENGES OF OPERATIONALISM*. STRASBOURG: EUROPEAN AUDIOVISUAL OBSERVATORY.

Retrieved from http://www.obs.coe.int/oea_publ/iris/iris_plus/iplus6_2008.pdf.en

The article explores what it means to be committed to cultural diversity, particularly through the lens of new media technologies and how this field can help promote such initiatives: the challenges of operationalising cultural diversity. It discusses the potential of new media technologies in advancing cultural diversity in the public service and European international public institution sector (Council of Europe, European Union).

NASCIMENTO, CLAUDIA TATINGE. (2009) *CROSSING CULTURAL BORDERS THROUGH THE ACTOR'S WORK: FOREIGN BODIES OF KNOWLEDGE*. NEW YORK: TAYLOR & FRANCIS.

As a part of the Routledge Advances in Theatre and Performance Studies, this book examines the notion of intercultural theatre as a theatrical avant-garde movement and the often conflicting interpretations of the rise of such a category in the context of "new realities". Ethics of intercultural performance is explored in the context of identity politics and definitions of ethical cultural border crossing. It further reassesses intercultural embodiment onstage through focusing the actor at work and all that goes into informing his/her performance.

OBULJEN, NINA, & SMIERS, JOOST. (2006). *UNESCO'S CONVENTION ON THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS: MAKING IT WORK*. ZAGREB: INSTITUTE FOR INTERNATIONAL RELATIONS.

Retrieved from <http://www.ifacca.org/publications/2006/01/01/unescos-convention-on-the-protection-and/>

In response to UNESCO's earlier publication *Convention on the Protection and Promotion of Diversity of Cultural Expressions*, a collection of essays that describe the adoption of the UNESCO convention and recommendations for future initiatives and implementations including legal and economic implications, governing the convention, and the future for cultural diversity in the wake of adopting the convention. The articles offer a discussion

on what the Convention means to different level of governments, their rights and obligations both nationally and internationally.

OLSSON, MACHAEL & YERBURY, HILARY. (2010). *DIGITAL ETHNOGRAPHIES. COSMOPOLITAN CIVIL SOCIETIES: AN INTERDISCIPLINARY JOURNAL*. SYDNEY: UNIVERSITY OF TECHNOLOGIES SYDNEY.

Retrieved from <http://utsescholarship.lib.uts.edu.au/eprint/journals/index.php/mcs/issue/view/128>

A collection of articles addressing challenges that come out of contextualising the term ethnography, as well as the research methodology that is commonly considered in the context of contemporary scholarship. Focus is also placed on the possibilities of electronic publication for the use of ethnographic data recorded in digital forms. This collection is said to be "significant as an acknowledgement of the future of scholarship, where technologies narrow the gap and blur the boundaries between study participant, researcher, and reader." (ii).

PAVIS, PATRICE. (1996). *THE INTERCULTURAL PERFORMANCE READER*. LONDON: ROUTLEDGE.

This resource explores the possibilities and limitations of intercultural theatre in a Western context, in particular examining interculturalism in contemporary African Theatre. From a non-Western perspective, this reader introduces new vocabularies and performance techniques that both assist with the interpretation and the development of cross-cultural theatrical productions.

ROOT, DEBORAH. (1998). *CANNIBAL CULTURE: ART, APPROPRIATION, AND THE COMMODIFICATION OF DIFFERENCE*. OXFORD: WESTVIEW PRESS.

"Root explores and explodes the consumption of the Other as a source of violence, passion, and spirituality (Cover)". With examples of cases where Western assimilate various minority cultures, this book synthesizes Docker's discussion on the cultural cleansing of the indigenous people, and Stock's reading of globalization as a commodifier of diverse cultural practices.

ROSS, MARIAMA. (2004). *ART AT THE CROSSROADS: THE CONTESTED POSITION OF INDIGENOUS ARTS IN GHANA'S POST-COLONIAL EDUCATION SYSTEMS*. STUDIES IN ART EDUCATION 45(2)

Retrieved from <http://www.jstor.org/stable/1321096>

This resource explores the conflicting place of indigenous arts in Ghana; the need to protect cultural heritage and the need to adopt a perceived modernity. This paper hence reports an investigation of the presence and absence of indigenous arts in Ghana's current art educational policies and practices in post-colonial Ghana. This regional study on indigenous culture maybe compared to Forte's publication *Indigenous Cosmopolitans*, as well as Chalmers' *Celebrating Pluralism* with its focus on visual arts education's power on raising pluralist awareness.

STOCK, CHERYL (2005). *THE COCACOLONISATION OF DIFFERENCE: HOMOGENISED DIVERSITY IN 21ST CENTURY CULTURAL PRACTICE*. KUALA LUMPUR: CULTURAL CENTRE UNIVERSITY OF MALAYA AND MINISTRY OF CULTURE AND HERITAGE MALAYSIA.

Retrieved from <http://eprints.qut.edu.au/5730/>

"Cocacolonisation stands as a metaphor for globalisation, representing economic domination of world markets, cultural perpetuation of exported US values and tastes and the spread of a monoculture, blended with instant gratification and availability." (Abstract). Globalization has been accused to distort "cultural practices and products which celebrate cultural pluralism, through homogenising and commercialising that pluralism and difference" (ibid.). This pessimistic reading of globalisation not as an opportunity to create easier access to different cultural practices, but as a force that commodifies culture and even identities cautions arts organizations to rethink their programming. It is important to support individual artists to maintain their integrity and independence, despite of the homogenising globalized economy.

UNESCO. (2005). *CONVENTION ON THE PROTECTION AND PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS*. PARIS: UNESCO.

Retrieved from http://portal.unesco.org/en/ev.php-URL_ID=31038&URL_DO=DO_TOPIC&URL_SECTION=201.html

A summary of United Nations Educational, Scientific and Cultural Organization's 2005 General Conference. The objectives were to promote/protect/encourage/foster/strengthen: diversity of cultural expressions, dialogue amongst cultures, interculturality, development of all countries, distinction of cultural activities, goods and services, states' role in these areas and international cooperation. This document and its constitutions may serve as background research support for different levels of the government to develop their own diversity plan both nationally and internationally. It clarifies a party's obligation in promoting and protecting cultural expressions, through raising awareness, maintaining transparency, and initiating international cooperation. It also anchors the definition of many popular terms in the field of cultural pluralism, such as: cultural diversity, cultural expression, cultural industries, interculturality... etc., which maybe more useful on an organizational development level.

UNESCO. (2001). *UNESCO UNIVERSAL DECLARATION ON CULTURAL DIVERSITY*. PARIS: UNESCO.

Retrieved from http://www.unescobkk.org/fileadmin/user_upload/culture/Cultural_lens/UNESCO_Declaration_on_Cultural_Diversity.pdf

The UNESCO declaration makes statements on identity, diversity pluralism, cultural diversity and human rights, international solidarity, and outlines an action plan for the implementation of the declaration. The study suggest a action plan for its members states to conduct national and international investigation on the "standards and practices of cultural diversity", "exchange of knowledge and practices", "encouragement of linguistic and cultural diversity in education"...etc.

Like most UNESCO publications, this document is more practical for government department rather than individual cultural organizations.

UNESCO. (2010). *UNESCO WORLD REPORT 2: INVESTING IN CULTURAL DIVERSITY AND INTERCULTURAL DIALOGUE*. PARIS: UNESCO.

Retrieved from http://portal.unesco.org/culture/en/ev.php-URL_ID=39896&URL_DO=DO_TOPIC&URL_SECTION=201.html

This multilingual UNESCO report analyzes cultural diversity and the processes that put it into motion, shows the importance of cultural diversity in the languages, education, community and creativity, and attempts to persuade decision-makers of the importance of investing in cultural diversity. It recognizes the myriad of initiatives that are being undertaken in different countries, their relative success at intercultural dialogue and the challenges of such an undertaking, and identifies cultural diversity as integral to sustainable development and the governance of human rights. Recommendations are given to UNESCO state members on the areas: cultural diversity, intercultural dialogue, languages, education, communication and cultural contents, creativity and the market place, cultural diversity as a key to sustainable development, and cultural diversity, human rights and democratic governance. This is the umbrella project which the *Cultural Diversity Programming Lens* originated from. It is an elaborate study on international cultural diversity. Other practical that organizations may find useful to adapt in their daily operations other than the Programming Lens mentioned above are: media toolkits for cultural diversity in broadcasting, and tools and approaches for increasing relevance of cultural diversity to corporate audiences.

UNRISD.(1996). *TOWARDS WORLD REPORT ON CULTURE AND DEVELOPMENT: CONSTRUCTING CULTURAL STATISTICS AND INDICATORS*. GENEVA: UNITED NATIONS RESEARCH INSTITUTE FOR SOCIAL DEVELOPMENT.

Retrieved from <http://unesdoc.unesco.org/images/0012/001241/124173eo.pdf>

This resource details a report of the Workshop on Cultural Indicators of Development Royaumont Foundation, France, 4-7 January 1996. This basis of a World Culture Report seeks to "open up a new field in analytical and quantitative thinking on the relationship between culture and development while providing scientific and creative inputs that will inform policy makers" (Foreword). The quantitative aspect of this article suggest means of measuring "cultural indicators of development" (11). In the appendices, the study generates a list of indicators with specific target on "area of global ethics", "area of cultural vitality", and "area of cultural diversity, cultural globalization and management of pluralism" (25). This is presented as a cultural policy document possibly in justification for the arts. However, certain indicators maybe applicable on organizational level as a tool of diversity planning evaluation.

VALVERDE, LEONARD A. (1978). *STRATEGIES FOR THE ADVANCEMENT OF CULTURAL PLURALISM*. THE PHI DELTA KAPPA, 60(2),

Retrieved from <http://www.jstor.org/stable/20299236>

This study sheds light on the effect of integrating cultural pluralism elements in school curriculums, arguing for the positive effect of cultural pluralism. The seven strategies suggested in improving multicultural programs are specific to public schools, however may have an implication on arts organizations. For example it is suggested that the schools should pay special attention to hiring diverse employees, launch differentiated in-service programs to "upgrade all personnel in the area of cultural pluralism", and formulate ways of evaluation...etc.

WIESAND, ANDREAS, & ERICARTS TEAM. (2008). *SHARING DIVERSITY: NATIONAL APPROACHES TO INTERCULTURAL DIALOGUE IN EUROPE*. BONN: EUROPEAN INSTITUTE FOR COMPARATIVE CULTURAL RESEARCH.

Retrieved from http://ec.europa.eu/culture/archive/sources_info/studies/pdf/exec_summary_en.pdf

CPAMO TOOLKIT

The report examines intercultural dialogue and its challenges in areas such as culture, education, sports and youth, and the stakeholders in these fields. It provides several recommendations for implementing intercultural dialogue in European nations and its implications for politics and policy making. Similar to UNESCO's studies *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, and *World Report 2*, this study is not particularly concerned with the arts, but demonstrate a trend in international cultural studies and maybe of interest to policy makers and government personnel.

WONG, ADRIENNE. (2009). *PACT: DOWN CENTRE HIGHLIGHT ON DIVERSITY — BRITISH COLUMBIA AND ALBERTA*.

Retrieved from http://www.pact.ca/apps/act_Get-File.cfm?pdf=Down%20Centre%20-%20impact!%202009.12.pdf

A profile by the PACT Diversity Committee that details a number of arts companies and organizations in BC and Alberta that are doing important work in equity and cultural pluralism. Includes a description of relevant artistic projects and performances. Each individual company has its own take on diversity, with most of them concern Audience Development and programming. Although this short summary does not propose practical recommendations to organizations pursuing diversity planning, it is a background reading on how other Canadian organizations are currently operating.